

California

OCT 16 1934

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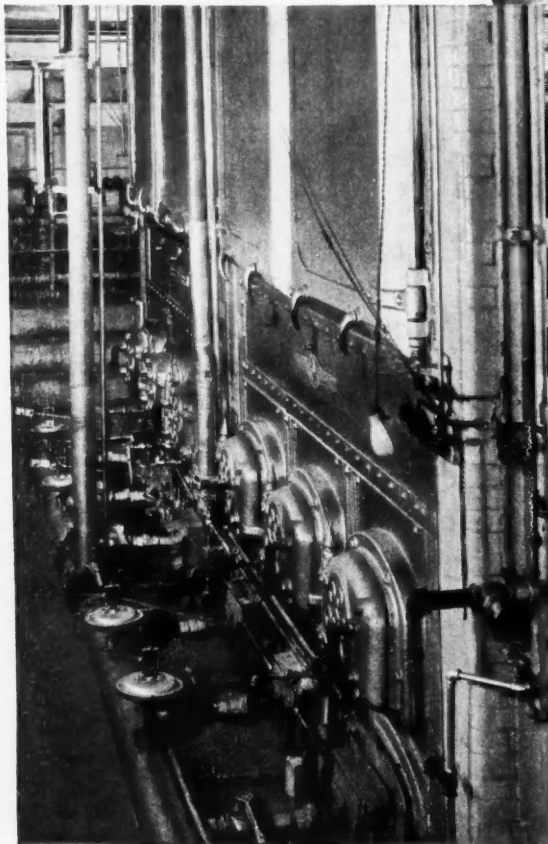
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October 1934

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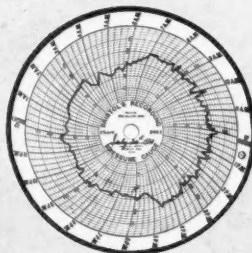
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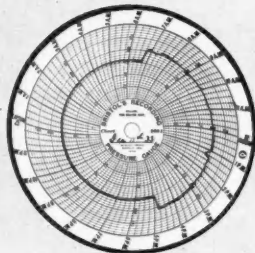
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California

—As We See It

GREETINGS to the architects of the State of California who are meeting at the annual convention of the State Association of California Architects October 11th to 13th at the Fairmont Hotel in San Francisco. Much serious business is to be discussed and the outcome will have an important bearing on the future of the building industry as well as the architectural profession. A group of Forums, to include executive representatives of the industry—Producers, Contractors, Labor, Real Estate, Finance and the Federal Administration—will study and report on the following vital subjects: Demolition and Rehousing; New Homes; Modernization; Cost Control (Investment Insurance); Credit and Finance.

IT IS said that experience is the best teacher and yet we seem to avoid purposely all that might be learned from the growth of our earlier cities in the East and Midwest. California with its population of over five and a half millions is destined to grow faster than other sections of the country. Much of this increase in population will be absorbed in the agricultural districts but the cities will have to provide for the housing of additional millions. It is necessary then that our City Planning Commissions be above reproach and political partisanship if we hope to benefit from the lessons of the past where district after district of proud cities have become an eyesore, unsafe and unsightly, because of the grasping greed of real estate and building promoters.

In Los Angeles the past few years there seems to be a continuous controversy on the subject of "spot zoning" and property owners must be constantly on the alert to protect their rights and property from the unnecessary infringement of the business interests.

Wilshire Boulevard as far west as Western Avenue is destined to be built up with stores, apartments and office buildings. Between Westlake Park and Western there is sufficient unimproved property to take care of the business building needs for years to come. From this point to La Brea, which is a fast growing business intersection, property owners have been waging a battle against the "spot zone". When owners of residential property in this district purchased their property they were assured of protection from encroachment of business and now the same interests who sold them property for residential purposes are backing applications for "spot zones". One such application has just been approved by the City Council and we assume that the City Planning Commission was first consulted. Representatives of two hundred property owners in the district protested without avail that invasion by business would destroy Wilshire district residential values. Residents in the district even suggested that they would undertake the purchase of Wilshire Boulevard frontage and make the boulevard a park drive but the greedy plans of one property owner and the promoters of one building project were evidently more powerful politically.

The City Planning Commission as well as the City Council should be made to realize that the entire population of the city is affected in matters of this kind and that the final decision in

"spot zoning" applications should only be made after a non-partisan, unprejudiced, intelligent study of the needs of the entire city. We realize that the building promoters, contractors and architects backing such projects are merely working for a livelihood but their methods of securing a job are to be condemned.

DESPITE labor disputes, unsettled political situations, and arguments about the monetary situation there has been a steady improvement in the business conditions of the country. No one can deny that we are in a more healthy condition than a year ago and there is definite assurance that we are on the road to recovery. What we may have to pay for the many mistakes made by the Federal Administration during the past year is beside the point. We must first obtain economic security for the individual because no sane solution of governmental problems can be attained by a populace that is hungry and sick. Clear thinking demands a healthy mind and body.

Industrial leaders are agreed that the success of the National Housing Act will have a great effect on the business of the country and the first stage of this Act is now in operation. The one weak link in the chain is the attitude of the lending agencies for the Federal Government does not make direct loans for either modernization work or new construction. The success of this Act therefore depends upon the cooperation of the lending agencies and the willingness of property owners to go into debt. Unfortunately many owners of property which are in dire need of modernizing do not now have sufficient income to meet the requirements of the lending plan. Extension of the loan period to five years will perhaps solve this difficulty.

Elsewhere in this issue we have published examples of modernization schemes for three small houses. If the lending agencies will encourage, and the property owners will engage, the services of architects, modernization work involving exterior changes will improve the esthetic character of our cities. At least fifteen per cent of the loans already made include exterior changes and we hope that the architects will become interested in these small jobs regardless of the profit involved.

For some unaccountable reason Section 2 of the National Housing Act providing for loans for new construction has been held in abeyance and no word has come from Washington when the machinery will be set in motion for this gigantic drive to stimulate building construction. Demand should be made at once that this plan proceed without further delay.

ART AND CULTURE in the United States, we have been told over and over, will blossom forth as soon as we grow up. "Give us time—we're still a young country. Everything will be all right when we have tamed the wilderness and put two chickens in every man's pot".

With Boulder Dam almost here, we've just about put the finishing touches on this business of reclaiming the wastelands. Our engineers, with a few little exceptions here and there, have

done themselves proud. Our architects with their skyscrapers, and our automotive designers with their streamline creations, have all wrought nobly. And our mechanical wizards have shown us how to turn out material goods so rapidly, and with so little labor, that we are doubled up with economic indigestion.

Which brings us to the matter of those two chickens, and to considerations of art and culture as well. The distinguished Californian who focussed national attention, some years ago, on those two chickens, is a great engineer. And in the field of commerce he proved himself a miracle worker too. But to get two chickens into a hundred million or more pots is something of an art, and few engineers are artists. Whether Mr. Hoover's successor can do the trick remains to be seen. At least Mr. Roosevelt's approach indicates his awareness of the truth that there is art, as well as science, in government; and if we can restrain our national failing for throwing bottles at the umpire, he may yet be able to do the trick.

In the meantime, here we are in California, where art and culture, according to numerous prophets of mature judgment and good vision, have a better chance to flourish than almost anywhere else in this country. And in this same California we are at this moment in the throes of a political campaign to determine which of three men is to be governor of the state for the next four years,—Mr. Haight, Mr. Merriam or Mr. Sinclair, no one of whom is quite as bad as he is made out to be.

Whichever one of you is elected—Mr. Haight, Mr. Merriam and Mr. Sinclair—we do here and now urge you to set up a permanent California State Art Project. Not for relief, primarily, of the thousands of starving artists in California, but for the greater glory of California as a world center of art and culture. If you think this is not good business for California, take a look at France, where a tourist-wise government maintains a Ministry of Fine Arts and spends large sums annually on propaganda for French art. And remember that the kind of tourists who are attracted by art do not generally arrive in broken-down cars. They are far more likely to arrive in shiny limousines, by airplane, and in the most expensive suites of train or ship.

The artists of California have no political machine. Organization, of that particular kind, is not their long suit. Their vote will not make or break you—Mr. Haight, Mr. Merriam or Mr. Sinclair. But they are a grateful lot, on the whole, and you might as well have their vote, four years from now.

The prophets have promised us that this land of California will be the "Hellas of the western world", and that the shining title of "Athens of America" will go to either San Francisco or Los Angeles,—depending. Let's hurry it up! It can be done. Some of the wisest and wealthiest business men in California right now are "doing something about art", and to very good effect. Prospective governors take note. You will have the backing of these men—and their wives! Don't forget that the women of California who have been, and are now, strong believers in art and culture, have long since learned the value of an organized vote.

But this matter of art and culture transcends all considerations of economics and politics, important as they truly are. The larger issue depends on the question whether the record of the American people will shine through history like that of Greece and Rome, or whether it will sink into comparative oblivion like the records of Carthage and Phoenicia, which achieved little beyond material prosperity.

Relief for the starving artists? Yes. More gilt-edge tourist trade for California? Yes. More votes at election time? Well, maybe. All these are valuable by-products, worthy of the consideration of any governor. But a far more lasting glory will be to that governor who goes down in history as the Pericles of California.

+ THE CALENDAR +

+ Music * Art * Clubs * Sports * Announcements +

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CURRENT TOPICS lecture course is continued during 1934-35 at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. Among the distinguished speakers are Ludwig Lewisohn, novelist and critic; Air Commodore P. F. M. Fellowes, leader of the Houston-Mt. Everest flight; Sir Frederick Whyte, LL.D.; Captain Peter Freuchen, Arctic explorer; George E. Sokolsky, author; Arthur Kallet; Lt.-Col. Stewart Roddie, C. V. O. of London; S. K. Ratcliffe, English journalist; John Strachey, Harry Elmer Barnes, Ernest Greuning.

THE FORUM, made up of well known party leaders and economists, meets on Monday evenings for discussion of important affairs of the day, and for civic betterment, at San Francisco.

GILLES GUILBERT lectures upon the history and philosophy of music and the evolution of musical technique and form in the Hall of the Associates at the Athenaeum, California Institute of Technology, Pasadena, on Monday and Wednesday afternoon at 4:00. The course opened September 26 and continues through December 10.

THE MODERN FORUM announces the series of lectures for 1934-35 and includes the following authors and authorities: Ludwig Lewisohn, John Strachey, Max Eastman, Samuel D. Schmalhausen, George Sokolsky, Herman Lissauer, director, 1680 N. Vine St., Los Angeles.

CALIFORNIA LEAGUE OF WOMEN VOTERS meets in convention at Oakland, October 10-11. Headquarters at Women's City Club, 1428 Alice Street.

GREENWOOD REVIEWS, outlining current world events, books and their authors, music and new plays, are again presented by Aline Barrett Greenwood, under the management of Teresa Cloud, at the Shakespeare Club House, Pasadena, California, the third Wednesday, at 11 A. M.

THE INA COOLBRITH CIRCLE, Mrs. John T. Grant, president, holds the monthly meetings at the St. Francis Hotel, San Francisco. The Executive Board meets the second Thursday, and the Poetry Section the third Monday of each month.

CALIFORNIA GARDEN CLUB FEDERATION holds the third semi-annual meeting at El Encanto Hotel, Santa Barbara, October 19-20-21. Gardens will be open to the guests, while various teas and a Japanese luncheon are scheduled.

FALL FLOWER SHOW of Southern California is held in the exhibition hall of the Civic Auditorium, Pasadena, October.

AUTUMN FLOWER SHOW is held at the California Flower Market Building, 753 Wall Street, Los Angeles, October 20-21. Japanese floral arrangements, arts, and folk dances.

A SERIES OF BOOK REVIEWS at J. W. Robinson Co., Los Angeles, interests men and women who keep informed on happenings in the literary world. Virginia Cole Pritchard gives a review Oct. 11 at 2 p. m. and Paul Jordan Smith reviews books, Oct. 17 at 2:30 p. m. Both meetings are held in the auditorium, fifth floor.

CHILDREN hold the center of attraction at J. W. Robinson Co. on Saturday, Oct. 13. Little manikins wear the latest fashions for small boys and for girls up to and including high school age, at the fashion parade starting at 10:30 a. m. and 2 p. m. on the fourth floor. The annual Doll Parade is held at 2:00 p. m. the same day on the fifth floor. Elaborately decorated doll carriages with modern dolls will be wheeled by little girls while novel floats will add variety. Following this parade, a revue of dancing and musical numbers is presented by the Marie Rose Studio of Dancing.

CALIFORNIA BALLET COMPANY, featuring more than a hundred dancers, under the direction of Lester Horton, presents a winter series of new dance creations at the Shrine Auditorium, Los Angeles, the Civic Auditorium, Pasadena, and at the Memorial Opera House, San Francisco. The dates for the Los Angeles performances are Oct. 26, Nov. 30, Dec. 28, Jan. 25, Feb. 22, and March 29. The opening date in Pasadena is October 4.



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HISTORICAL SOCIETY OF SOUTHERN CALIFORNIA presents a pageant Thursday, November 1, depicting by a series of tableaux life in the days of the dons and doñas. Each scene will be equally picturesque and authentic, acted for the most part by descendants of the early settlers, wearing the satins, laces and velvets of their ancestors. The theater of the Friday Morning Club is the background. The purpose of the pageant is to raise funds to publish in book form the ancient records of the Spanish city of Los Angeles. The president of the Historical Society is Henry Wagner; first vice-president, Charles G. Adams; secretary, Marion Parks. The Host and Hostess Committee for the fiesta are Mrs. Florence Sepulveda Dodson Schone-man, Chairman; Mrs. Frederick Hathaway Bixby, Dr. Robert E. Cowan, Mr. and Mrs. Isadore Dockweiler, Mrs. A. S. C. Forbes, Dr. Frederick W. Hodge, Mr. and Mrs. Gregg Layne, Mr. Maynard McFie, Mrs. Ana Beque de Packman, Mrs. Sarah Bixby Smith, Mrs. Ralph Tuttle, Mrs. Henry M. Wagner, Mr. Frank Watkins, Mrs. Louise Ward Watkins, Mr. and Mrs. Van Rensselaer Wilbur, Miss Williamson, Miss Estelle Williamson, Miss Madeline Wills.

MUSIC

LOS ANGELES GRAND OPERA COMPANY, L. E. Behymer, Manager; Gaetano Merola, Director-General, presents a season of opera at the Shrine Auditorium, opening Nov. 3, with "The Bartered Bride"; Nov. 6 a double bill, "The Secret of Suzanne" and "Le Coq d'Or"; Nov. 8, "Carmen", and Nov. 10, "Manon". The artists include Rethberg, Ninon Vallin, Richard Crooks, and Doris Kenyon, while the conductors are Alfred Hertz, Pietro Cimini, Wilfred Pelletier, and Gaetano Merola.

SAN FRANCISCO OPERA COMPANY opens the twelfth opera season, Nov. 14, under the direction of Gaetano Merola, at the War Memorial Opera House. Nov. 14, "The Bartered Bride"; Nov. 16, "La Tosca"; Nov. 17, "Carmen"; Nov. 19, "Manon"; Nov. 21, "Madame Butterfly"; Nov. 23, "Lakme"; Nov. 26, "Tannhauser"; Nov. 28, "La Traviata"; Nov. 30, "Faust"; Dec. 3, "La Rondine"; Dec. 5, "Otello"; and Dec. 7, "Mignon". Through an arrangement between the two companies the same artists and conductors appear in Los Angeles and San Francisco during the opera season.

LYRIC OPERA COMIQUE COMPANY gives a limited season of Gilbert and Sullivan operas at the Philharmonic Auditorium, Los Angeles, continuing through October. "Iolanthe" opens October 1. "Pinafore" one week starting October 8. James V. Petrie is the manager. Arthur Kay is the conductor, and Marion Cowen is the stage director.

CHAMBER OPERA COMPANY, under the direction of Ian Alexander, presents a season of opera at the Scottish Rite Temple Auditorium, Oakland, California. The programs are, Oct. 26, "Marriage of Figaro"; Dec. 6, "Necklace of the Sun" (world premiere performance), Special Student's matinee, Dec. 8, Jan. 18, "The Magic Flute"; March 1, "Yeomen of the Guard"; and April 5, "Pearl Fishers".

PETER CONLEY, in his Artist Series, presents Fritz Kreisler Friday evening, Oct. 19, and Sunday afternoon, Oct. 21; and Rachmaninoff on Tuesday evening, Nov. 27, at the War Memorial Opera House, San Francisco. Rachmaninoff gives his only Oakland concert, Nov. 26.

THE BEHYMER DE LUXE COURSE includes ten events at the Philharmonic Auditorium, Los Angeles, in the winter season. Fritz Kreisler opens the course, Oct. 23, and is followed by Nelson Eddy, baritone, Nov. 27; Sergei Rachmaninoff, Dec. 4; Lucrezia Bori, December 11, and Vienna Boys' Choir, Dec. 18.

WILFRID L. DAVIS opens his "Famous Artists Series" with Sigrid Onegin, October 23, and continues with two concerts by the Don Cossack Chorus, Sunday, Oct. 28, and Wednesday night, Oct. 31, at the War Memorial Opera House, San Francisco.

CONCERT SERIES, presented by Merle Armitage at the redecorated Philharmonic Auditorium, Los Angeles, opens Oct. 25, with Sigrid Onegin, contralto. Mary Garden sings Dec. 6, and other artists are John Charles Thomas, Igor Stravinsky and Ruth Slenczynski. Additional concerts are announced by Josef Hofmann, the Don Cossack Chorus, and by Feodor Chaliapin.

THE ELMER WILSON CONCERT COURSE is given at the Civic Auditorium, Pasadena, opens in November, presenting Richard Crooks. Concerts follow at intervals of one a month. In December, Lucretia Bori; January, Jascha Heifetz; March, Maier-Pattison; April, Lawrence Tibbett.

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RUGGED individualism has taken another setback. The practice of fooling the public at the latter's expense has been the means of livelihood for many people for centuries. Most fields of fraud, however, are amply protected by laws, either municipal, state or federal and it remains for the public to become informed as to its rights.

For years, any carpenter or builder with the desire to do so, was privileged to call himself a "designer" and to so inform the gullible public. That many of our present homes are in need of modernizing is due to the lack of designing ability of these people who did not confine themselves to construction work. Our laws were amended several years ago to give the building public adequate protection but it has been a slow process wiping out the evil practices of many years.

The decision of the Appellate Department of the State Supreme Court in affirming judgment for the People of the State of California against Herman Steiger of San Francisco is far reaching in its importance and should be made known to the entire building industry as well as prospective home builders.

The defendant was accused of advertising by displaying a sign indicating that he was an architect or qualified to engage in the practice of architecture without first having obtained a certificate from the State Board of Architectural Examiners. The sign in question contained the name and the words "Designer and Builder". The word "Designer" coupled with the word "Builder" indicates that the advertiser is a builder and a designer of building. Used in that sense the word designer is somewhat synonymous with the word architect, and hence might reasonably be understood by the public as indicating that the advertiser is "qualified to engage in the practice of architecture".

Architecture is defined in the New Standard Dictionary as the science of designing and constructing buildings with reference to adaptation to their ends and to beauty of form and proportion. One who holds himself out to the public as a designer and builder is offering his services to design and make plans and drawings for the construction of buildings; and in the interest of public safety, he may properly be required to procure a certificate evidencing his qualifications for the employment which, by means of his sign or advertisement, he is soliciting.

An unlicensed person may furnish plans, drawings, specifications, instruments of service or other data for labor and materials but the public is taking a big risk and an unwarranted one for an architect is not an expense.

STUDY of a group of 718 modernization and repair loans among several thousand officially reported to the Federal Housing Administration, show an interesting breakdown as to what the repairs and modernization were for.

The total dollar amount of these 718 repair loans was \$415,719, making the average dollar amount of loans \$579.

Of the loans made, following are the number of jobs and the purposes:

Purpose	No. of Jobs	Percentage
Heating	265	14.53
Inside Painting and Redecorating	264	14.47
Plumbing	252	13.82
Exterior Repairs	177	9.70
Roofing	169	9.27
Outside Painting	168	9.21
Remodeling—General ..	155	8.50
Interior Repairs	102	5.59
Cementing	72	3.95
Lighting	64	3.51
Remodeling—Bathroom..	56	3.07
Additional Rooms	44	2.41
Remodeling—Kitchen ..	36	1.97
	1824	100.00

The total number of jobs exceeds the number of loans because a given loan may have been made for two or more purposes.

Ninety-five per cent of the loans were made for home improvements and five per cent for improvements of business property.

The terms for which the loans were made are:

Term of Note	No. of loans	Percentage
1 year	227	31.62
18 months	59	8.22
2 years	411	57.24
3 years	21	2.92

Of these 718 loans 564, or 78.55 per cent, were new contracts and 154, or 21.45 per cent, were previous borrowers.

INSPIRED BY THE Federal Housing Act and the tremendous possibilities in connection with modernization work, we made quite an extensive survey of one and two-story store and loft buildings to ascertain how much work might be expected in altering this type of building. There are hundreds of store buildings of indeterminate age which are sorely in need of modernizing. Intelligent planning will not only increase the value of these buildings but undoubtedly raise the income levels and invite patronage to the many establishments housed in dingy, poorly lighted, uninviting stores and shops.

However, we were amazed at the number of modern, well planned stores and shops made hideous by heterogeneous displays of signs. The very elements that have attracted a lessee to a particular building, the architectural detail, scale, etc., have been hidden by a reckless, insane use of the sign painter's art. Individually we are helpless in combating this display of poor taste on the part of so many merchants. Our contribution to the ultimate elimination of this practice which has such a disastrous effect on our city's beauty can best be accomplished by taking our business elsewhere. Inasmuch as the greater portion of our time is spent in the city, we suggest that the various women's organizations transfer their propaganda from the beautification of our highways to our city streets or rather extend their activities to include an educational program directed at merchants who insult our intelligence and retard the beautification of our cities by unrestricted use of ugly, blatant signs.

The architect can do his part by recommending to his clients, the owners, that certain prescribed rules and regulations be followed in the use of signs on buildings he has designed. It is certainly to his interest to do this as unrestricted use of signs spoils the effect which he has striven to produce.

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CLAREMONT COLLEGES ARTIST COURSE opens at Bridges Auditorium in October, presenting Fritz Kreisler. Succeeding artists are Nelson Eddy, November; Vienna Choir, December; Maier and Pattison, February; Dusolina Giannini, March, and the Los Angeles Philharmonic Orchestra in April.

THE FORUM CLUB, Oakland, California, presents Fritz Kreisler at the Civic Auditorium, Oct. 18, and Lucrezia Bori on Nov. 15.

COLEMAN CHAMBER CONCERTS are again presented at the Community Playhouse, Pasadena, California, on Sunday evenings. There will be six concerts, starting in November and continuing one each month into April. The programs are, November 18, Bach Chamber Music Festival; December 16, Glazounoff String Quartet; January 13, Penha Piano Quartet; February 24, Paris Instrumental Quartet; March 17, Budapest String Quartet; April 7, Gregor Piatigorsky.

SAN FRANCISCO STRING QUARTET opens a group of five concerts, at the Community Playhouse, San Francisco, November 7.

INTERNATIONAL HOUSE, Berkeley, California, presents Chamber Music Series during the winter, offering the Music Lovers' Society in a program, November 20.

JEAN CERAILLE announces a series of concerts and ballets at the Shakespeare Club House, Pasadena, California, featuring resident artists. The dates are October 2 and 16, and November 6 and 20.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, maintains a reputation for the best, and presents new, untried plays and old favorites with the same care and distinction. Production is continuous with the exception of Sunday and Monday evenings. New plays open on Tuesday and usually run two weeks, with matinees on Saturday. Due to other engagements of the principals a play may only run a week or it may be continued three weeks. Announcements are:

October 2, "By Candlelight", featuring Reginald Sharland (The Honorable Archie of radio) and Irene Biller.

October 9, "The Return of Peter Grimm" with Byron Foulger.

October 16, "Nobody Much" by Margaret Echard, an American folk-comedy.

October 23, "The Brothers Karamazov", Reginald Pole's new version and presenting Tamara Geva of the Moscow Art Theater, Hobart Bosworth, and Boris Karloff.

November, "Joyous Season" by Philip Barry.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, is entering the fall season of production with a notable list from which to choose entertainment. All performances are given at the Lobero Theater, under the direction of Paul Whitney. Plays are offered Thursday, Friday and Saturday evening, with Saturday matinee.

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Los Angeles, announces the first presentation of the comedy, "It's Human Nature" by Madeline Blackmore and Mildred Smith, under the direction of Alden Chase. The play opens October 2 and runs for three weeks. No performances Sunday or Monday. Francis Josef Hickson, Producing-Director.

MEXICAN PLAYERS, under the direction of Mrs. Bess Garner, have written and staged another of their charming folk-love fantasies for production at the Little Theater in Padua Hills, near Claremont, California. The play is "Mamacita" and depicts life in a small fishing village on the Mexican coast, enlivened with music and dance, lovely songs of the land and the sea.

Hobart Bosworth is seen in "Brothers Karamazov", at the Community Playhouse, Pasadena, in October.



With the completion of the furnishing of Mae West's Hollywood apartment this famous star's admirers look forward to bigger and better wisecracks. La Belle West writes her own stories and the decorator has furnished her with this Louis XV bed in which to rest and develop her original ideas.

MANY PEOPLE MANY PLAYS

By ELLEN LEECH

LEGITIMATE, professional, commercial, community and little theaters are born, thrive and multiply in California. There is no dearth of dramatic talent, actors are a commodity in which there is never any slump. Not only do players abide in numbers but writers are always at the service of the actors. Quite likely it should be the other way around, an argument may always be staged as to relative values. Just so, the chicken and the egg, but it makes little difference to the public, the importance of the author or the speaker of the lines is negligible, the fait accompli only is demanded, entertainment required. The play must go on.

A lesser genius than Max Reinhardt would take no risk in seeking California for the production of a "Midsummer Night's Dream." He is assured of the cooperation of stage and screen as to players and from the ballet ranks perfect dancers may be secured. The Hollywood Bowl offers unsurpassed qualities as to setting but in San Francisco the lovely Memorial Opera House also provides a background worthy of a great production. The Greek Theater at Berkeley is available for pageant-plays and is doubly effective in its atmosphere of age and permanence.

Due to the merging of neighborhoods as well as talents it is impossible to gauge the importance of a production by the location. While the theater may be a community one there is practically sure to be several professionals in the cast, all under a very technical director. It is not

only that the best of the stage talent finds the path that eventually leads to Hollywood but the lesser lights find the path widened by appearance in well known little theaters. The fashion began with the Pasadena Community Playhouse, still favored above all others, but the custom has spread throughout the southland.

Francis Hickson, of the intimate "Gateway Theater" on Sunset Boulevard, is offered many interesting manuscripts by authors vacationing or working in Hollywood and has staged several premieres. Among them were "It's Human Nature," by Madeline Blackmore and Mildred Smith. Miss Blackmore's "Napoleon Had It Too" is scheduled for New York this fall. The Gateway has an individuality all its own and through the originality of the producers maintains the creative atmosphere. The Grease Painters, at home in their new theater at 715 South Park View, under the direction of George Carter, alternate their new and original productions with a Shakespeare play, and use players from the films in these presentations. The Spotlight Theater is another center for the showing of new plays and the appearance of professional actors. The Harlequin Studio Theater and the Miniature Bliss-Hayden Theater are also in the lengthening list of little theaters which function with big names in the casts. It was at the Harlequin Theater that Mrs. R. D. Shepherd presented her melodrama, "Pick Up the Pieces" for final revision before showing it to larger audiences.

PLAYERS GUILD, Long Beach, California, announce the premiere production of "Black Damp", a gripping drama of the coal mines by Van Antwerp, opening October 6.

COMMUNITY PLAYERS, Laguna Beach, California, plan a seven month's season, October to April, including two performances each of seven plays.

PADUA PLAYERS at the Little Theater in Padua Hills, near Claremont, California, have a wide repertory, good casts and always give a good performance. Each play runs two weeks, with the exception of Saturday and Sunday. Matinees on Wednesday. "Miner's Gold" by Agnes E. Peterson, a stirring play of the West, opens October 1. Jerome Coray is the director.

GOLD HILL PLAYERS of Monrovia, California, open the winter dramatic season, October 19, presenting "The Thirteenth Chair" by Bayard Veiller, at the Elks Clubhouse, Foothill Blvd., Monrovia, under the direction of Thelma Laird Schultheis. These Players hold monthly workshop meetings, when experimental work is done, and four public performances are given each year.

PLAYS AND PLAYERS of the Los Angeles Junior College, under the direction of Harold Turney, open the sixth season in the Little Theater, 855 North Vermont Avenue, with an interesting schedule. Oct. 8-12, "The Dark Tower"; Oct. 22-26, "The Ivory Door"; Nov. 5-9, "She Stoops to Conquer"; Nov. 19-23, "Minstrel Show"; Dec. 10-14, "The Good Hope"; Jan. 14-18, "The Taming of the Shrew".

Gilmor Brown draws from stage and screen for the casts at his Playbox, Pasadena, as a wide list is always open to him. He also uses the finest talent developed locally, since he has every opportunity to keep in touch with this through the School of the Theater, sponsored by the Pasadena Community Playhouse. The Playbox opens the winter season with "La Princesse Lointaine," November 6.

This theatrical visiting has extended to San Diego, where a series of plays are given at the Savoy Theater by William C. Walsh, who has enlisted the services of various members of the "Mary of Scotland" company, coupled with recruits from the films. "The Command to Love," starring Ian Keith, is announced for October 14. For the past year the Padua Hills Players, near Claremont, have functioned with guest artists San Francisco has been entertained for week after week by the excessive exaggeration of century-old acting, as exemplified by the cast of "The Dunkard" at the Palace Hotel recruited from southern listings. San Francisco has, of course, little theaters and community groups made up of local people, as well as her legitimate playhouses. During the opera season the same principals are heard both in Los Angeles and San Francisco, under the same directors.

Reginald Sharland, the "Honorable Archie of the Air," appeared in "By Candle Light", at the Playhouse, Pasadena.



ART CALENDAR

OUR FRONT COVER DESIGN this month, "The Death and Burial of Siegfried," is from one of a series of ten block prints by Stephen de Hespodar illustrating Richard Wagner's "Ring of the Nibelung". The ten prints have been gathered into a portfolio with introductory pages beautifully printed by Arthur Whipple, Los Angeles. There is a foreword by Arthur Millier, art critic of the Los Angeles Times, and descriptive notes by Dr. Oliver Huckel, translator of the music dramas of Richard Wagner.

Of the death and burial of Siegfried, Dr. Huckel writes: "The hero is carried on his last journey. Brunnhilda follows on her horse. Everywhere there is sorrow. Nearby is the shining river, and beyond, the realms of the eternal gods in flames. Everlasting twilight will soon settle down upon the world. This symbolic picture sums up the whole legend and philosophy of the drama of the 'Ring'".

BEVERLY HILLS

KANN-PAYNE GALLERY, 332 North Canon Drive: Paintings by California artists. Puppet school and theater under direction of Evelyn Payne, in connection with the gallery.

HOLLYWOOD

STANLEY ROSE GALLERY, 1625 N. Vine St.: October 1 to 15, paintings by Fletcher Martin.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by Laguna Beach artists.

LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Recent paintings by Derrick Brandes Stuber. Paintings and prints by American and European artists.

BARTLETT GALLERY, 5108 Wilshire Blvd.: Paintings by California artists.

BILTMORE SALON, Biltmore Hotel: October 15 to November 14, paintings by Jack Wilkinson Smith. November 15 to December 14, paintings by Frank Tenney Johnson, A.N.A.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Throughout October, paintings by John Hubbard Rich and Bessie Lasky.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout October, paintings by artist members of the California Art Club.

COVENT GALLERY, at the Casa de Rosas, 2600 South Hoover Street, will open with a reception on Sunday afternoon, October 28. Works by southern California artists will be exhibited there under the direction of Emily Kathryn Daly. Miss Daly has just returned from several years in Europe, where she exhibited her wood-carvings in France, Spain and England.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Opening with a public reception on the afternoon of October 5, the Foundation offers its third annual exhibition of California crafts, and its second annual salon of western pictorial photography. Both will continue throughout the month. Leta Horlocker is chairman of the crafts committee, and Will Connell is in charge of the photographic display. The Foundation's exhibition of works by San Diego painters and sculptors will also continue throughout October. The exhibition hours are from 10:30 a.m. to 4:30 p.m.

GUSTAVE GILBERT'S 3303 Wilshire Boulevard: Paintings by Richard Kollorsz.

LOS ANGELES MUSEUM, Exposition Park: October 5 to November 4, eleven master paintings from the Louvre Museum, Paris. Throughout October, wood-block prints by Sylvain Sauvage, from the collection of Buckley MacGurrin. October 11 to November 11, California Water Color Society. November 15 to January 1, twenty-fifth annual exhibition of paintings and sculpture by artist members of the California Art Club.

Owing to drastic Los Angeles County budget reductions, the museum will be open only four days a week—Thursday, Friday, Saturday and Sunday—for the rest of the fiscal year. Hours are ten to four on week days, and two to five on Sundays and holidays.

LOS ANGELES LIBRARY, 530 South Hope Street: Throughout October, works of art owned by the Los Angeles Art Association. This exhibition will include the painting, "Dorothy, Helen and Bob" by William Merritt Chase, presented to the Association by Mrs. Chase and Bertram M. Newhouse, and William Wendt's "Over the Hills and Beyond", presented by Mr. and Mrs. William Preston Harrison.



A GIFT TO THE LOS ANGELES ART ASSOCIATION

"Dorothy, Helen and Bob", one of the finest paintings by the late William Merritt Chase, N.A., LL. D., has been presented to the Los Angeles Art Association by Mrs. Chase and Bertram M. Newhouse. It will be formally accepted by William May Garland, president of the Los Angeles Art Association, at a reception to be held on the afternoon of October 2 in the art gallery of the Los Angeles Public Library. The painting will remain there throughout October, as part of an exhibition of art works which have been given to the Association.

THE NEW GALLERY, opening this month at 4026 Beverly Boulevard, marks the return to southern California of two of its first-rank artists, Peter Krasnow and Stephen de Hespodar. After an absence of four years in Paris, the art-minded public will view with keen interest Peter Krasnow's exhibition of prints and drawings at the New Gallery from October 1 to 15. The friends of Stephen de Hespodar, likewise, will wish him all success as the proprietor of the New Gallery, after his sojourn of a year in New York.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: October, paintings by W. Elmer Schofield, N.A., and Nicolai Fechin; book illustrations by Ben Kutcher. These three artists are conducting classes at the Stendahl Galleries, beginning this month.

FRANCES WEBB GALLERIES will open October 15 at 2509 West Seventh Street, in quarters formerly occupied by the Dalzell Hatfield Galleries. The new galleries are under the direction of Mrs. Frances Webb, who has closed the Egan Gallery which she established two years ago at 1324 South Figueroa Street.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout October, paintings by Jeannette Johns and Mabel Alvarez. On the afternoon of October 19 there will be a lecture-demonstration on the art and craft of ceramics, by Glen Lukens, of the University of Southern California. The ceramics objects illustrated on page 28 of this issue were designed and executed by students of Mr. Lukens.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: October 10 to November 25, exhibition of Oriental art from American and European collections, sponsored and arranged by the Friends of Far Eastern Art. Among the eight hundred objects of Chinese art to be shown are two massive stone lions from the Fogg Museum of Art, Cambridge, Mass. Each lion weighs about two tons. Carved during the first two centuries A.D., they originally stood at the gate of an emperor's tomb.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: October 2 to 31, second annual exhibition of watercolors, pastels, drawings and prints.

PALOS VERDES

PALOS VERDES ART GALLERY: To November 3, paintings by the following southern California artists: Nathalie Newking, Arthur Durston, Douglass Parshall, James Couper Wright, Knud Merrild, Myrton Purkiss, Tyrus Y. Wong, George K. Brandriff, Maurice Braun, Lorser Feitelson, Ralph Holmes, Everett Gee Jackson, Harold Lehman, Ben Messick, Alfred R. Mitchell, A. Katharine Skeele and Conrad Buff. November 4 to December 15, paintings by artists of the Santa Monica Bay district.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To October 15, "The Races of Mankind", a series of original bronze sculptures by Malvina Hoffman, N. A. The subjects are reduced in size and chosen from Miss Hoffman's life-size series in the permanent collection of the Field Museum, Chicago. October 1 to 31, second annual exhibition of the Progressive Painters of Southern California; watercolors by Mrs. May E. Schaezel. October 12 to 31, Fourth annual exhibition arranged by the San Diego Stamp Club. October 15 to 26, lay members' exhibition, "Contemporary Artists of San Diego".

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post Street, is setting a high standard in its displays of hand-made objects by skilled craftsmen of California and other parts of the world. Patterning their enterprise upon similar ventures that have prospered in Switzerland and Sweden, Ernest H. Amberg and Hugh N. Hirth are providing an atmosphere of dignity and stability too often lacking when amateurs undertake the sale of handcraft work. With a public that is now rapidly learning to appreciate the value and downright usefulness of really fine craft objects—and with the gift season approaching—there is every reason to forecast a notable success for the Amberg-Hirth undertaking.

THE ART CENTER, 730 Montgomery Street: To October 6, lithographs and drawings by Ray Bertrand. Hours 12 to 5 except Sunday. October 8 to 20, Taos watercolors by Gene Kloss; drawings and sculptures by Michael von Meyer.

PAUL ELDER GALLERY, 239 Post Street: To October 13, paintings and drawings by Max Ernst.

GUMP GALLERY, 250 Post Street: To October 7, new etchings by Max Pollak, holy Land subjects in black-and-white and in color. Twelve prize-winning paintings from the California State Fair.

COURVOISIER GALLERY, 480 Post Street: Ship paintings by Montague Dawson. Etchings by Lepere.

JOSEPH DANYSH GALLERY, 166 Geary St.: To October 6, paintings by Farwell Taylor. Starting October 8, oils and watercolors by Joseph Sheridan.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Throughout October, loan exhibition of paintings and sculpture; Swedish decorative arts.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly exhibition of works by Californians, changing on the 15th of each month. Through October 8, paintings by four Japanese artists. Through October 18, creative art from the primary grades of the San Francisco public schools. Starting October 1, western oil painting.

SOWERS PRINT ROOMS, 451 Post Street: To October 6, book show from the Grabhorn Press.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits. Flemish and Italian primitives. Gallery open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL ART GALLERY, Public Library: Throughout October, paintings by Nicolai Fechin and Conrad Buff; Historical Survey Photographic Exhibition. In conjunction with the latter, there will be held from October 1 to 17 an exhibition by professional photographers of Santa Barbara, and from October 18 to 31 an exhibition by amateur photographers of Santa Barbara. Throughout November, Polish graphic art.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: October 3 to November 4, Twentieth Northwest Annual; French etchings from the Manson F. Backus collection; new exhibitions in the late Chinese and Japanese sections of the permanent Oriental collection.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To October 26, etchings by Jeannette Maxfield Lewis.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily, except Mondays, from 1:30 to 5; Sundays 10 to 5.

WESTWOOD VILLAGE

WARNER GALLERIES, 945 Westwood Blvd.: To October 27, etchings by Troy Kinney. Starting October 29, paintings, drawings and sculptures by Eugene Maier-Krieg.

WHITTIER

WHITTIER ART GALLERY, 205 East Philadelphia Street: Paintings by Karl Yens, watercolors by Tom E. Lewis, sculpture by Sherry Peticolas, wood panels by Ruth Bennett, California ceramics and prints.

MISCELLANY

NATIONAL ART WEEK, November 5 to 12, is sponsored by the American Artists Professional League, with headquarters in New York and chapters in every part of the country. On the Pacific Coast, the Oregon chapter has its program for National Art week completed and announced in printed bulletins prepared under the direction of Mrs. Harold Dickson Marsh, 2945 Fairview Avenue, S. W., Portland. Mrs. Marsh is chairman of the Oregon chapter. In southern California, plans for National Art week are in the hands of Frank Tenney Johnson and Nelson H. Partridge, Jr., chairman and vice-chairman of the Southern California Chapter. They have been assured the co-operation of the Civic Arts Committee of the Los Angeles Art Association. National Art Week is designed to stimulate a greater appreciation of American art, to encourage American artists, and to acquaint people with the varied art activities within their community.

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++ ANTIQUES ++

By ALICE R. ROLLINS



WITH the return of in-
terest in the handicrafts, the baskets
which our forefathers made are re-
ceiving considerable attention by
lovers of old wares. These old bas-
kets are well worth picking up when-
ever found, for the honest, careful
handwork which was so much a part
of everything those sturdy settlers
did, is shown in the substantial quali-
ties of the examples that have sur-
vived the years.

Baskets since very early times have
been used as carriers for all manner
of things. They have been made of
many kinds of materials depending
upon the mode of locomotion and the
materials at hand out of which to
fashion them. While primarily made
for utilitarian purposes, they have a
beauty and charm that is appealing
to almost everyone. Baskets have
strength, lightness and beauty of line,
and the many ways of manufacturing
them are quite as interesting as the
making of a proud highboy. Very
few can resist the charm of the fine
Indian baskets and, indeed, many of
them are worthy of our admiration.
The basket-craft of the Indians is an
intensely interesting study and covers
a wide field.

There is no doubt the early Amer-
ican baskets were copied largely from
those made by the Indians. Like
other things in a new country, our
forefathers profited by what they
found here. That they were able to
make them their own was but another
proof of their adaptation to ways and
materials in a new land. In many
a town and hamlet, baskets were
made from materials found nearby.
These consisted of certain kinds of
woods and vegetable growth which
were suited to basket-making, also
twigs of trees and willow withes.
Splints came from the white and
black ash and hickory. Cedar roots,
rushes and reeds were so pliable
they could be woven with little prepa-
ration, but the splints from the ash
and hickory called for much labor
before they were ready for use. This
was done by pounding with a heavy
wooden maul the long sticks of wood
until the layers separated into thin
bendable ribbons. They were then
scraped and smoothed and made into
splints of uniform width and thick-
ness ready for baskets or chair seats.

A certain knowledge was necessary
in securing these products. For in-
stance, rushes were gathered only
in June, and the willow withes and
reeds only at a certain season of
the year.

Much of the basket-making was
done in the long winter evenings
when early twilight brought to a
close the outdoor chores. The fire-
lighted chimney place provided a
good place for handiwork of all
kinds.

ONE OF the busiest hand-
icrafts shops I know is that of Jane
Belew at 2902 Los Feliz Boulevard,
Los Angeles. All the world seems to
be making rugs and stitching quilts.
If you are invited into that holy of
holies—the workroom where the
actual work is carried on—you are
apt, if you do not watch your step,
to get tangled up in the rug rags
piled up on the floor which are going
into some attractive rugs. And do
not think the women have a monop-
oly of this craft. You will find men
enjoy making up rugs for themselves
which are destined for a beach house
or mountain cabin. They find it a
pleasant diversion from business, and
take great satisfaction in creating
their own designs and carrying out
the color arrangements they desire.
You remember the Prince of Wales
is an ardent craftsman.

NEXT DOOR at 2900
Los Feliz Boulevard, is the attractive
antique shop of Katherine Bishop.
After you have made your rugs, you
will want the right antiques to go
with them. Mrs. Bishop has con-
sistently held to high quality and
genuineness in her purchases of an-
tiques; as a result you will find there
some exceptionally good things.
Choice early American glass, fine
silver and china, and furniture that
would be a joy to own. The past
year or so has brought out many fine
antiques that ordinarily do not come
on the market. Probably not in
years have so many rare pieces been
available as at the present time. An-
tiques are growing so rapidly in pop-
ularity that good things do not stay
long on the market, and one is wise
to buy at this time.

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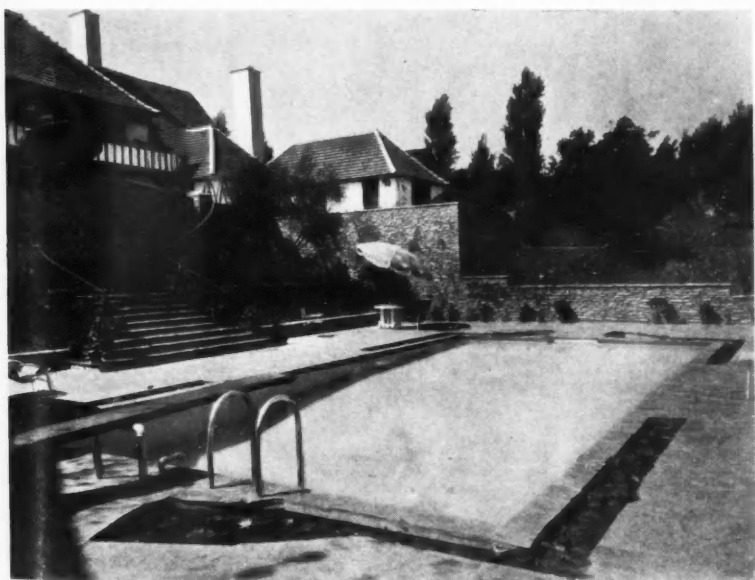
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A PORCELAIN MANTELPiece FROM VIENNA

A GAY conceit for a California fireplace is this arrangement of hollow porcelain blocks designed by Susi Singer of Vienna for the Daniel-Watson Studio in Hollywood, California. The various scenes, done in white relief against a background of dull vermillion, set forth the romantic progress of a young gentleman of Vienna. The lower left panel introduces our hero at a tender age, out for a walk with his father and mother. Just above, we find him undergoing the rigors of military schooling, in a square in front of the historic Castle Schöenbrunn. Next above, he is seated on a stone bench before the Karls Kirche, dreaming of his loved one. At lower right, he is strolling with her down a tree-lined allée. Then, above, his lady is driving the gaily-decked family coach in Vienna's annual Flower Korso. At top right she is idealized before a classic shrine. And at top center the happy couple are at last honeymooning in a gondola gliding past the Palace of the Doges on the Grand Canal at Venice.



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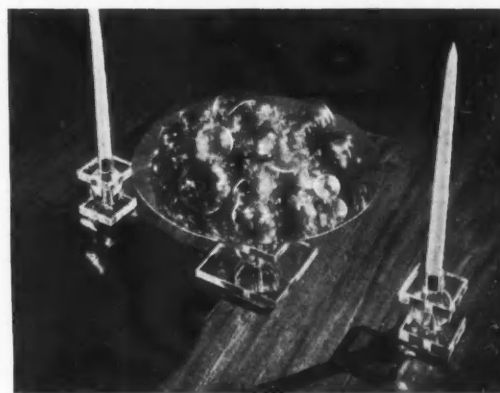
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R U N N I N G F I R E

By MARK DANIELS, A.I.A.

AN ORIENTAL ALIBI

WE WERE sipping gin and tonic. The subject of conversation shifted to other parts of the world with a similar climate—to the Straits Settlement, Bangkok, Korea and finally came gently to rest on man's latest prank, Manchukuo, where its gentle glow soon flamed into a discussion. When the Japanese boy came in to replenish our glasses we asked him, "What are the Japanese going to do in Manchukuo?" With an "Excuse, please," he told us.

"Japan man not like fight. No, please, not like fight. Japan man nice, I think so. Japan man like garden. Yes, very much like garden, please. Like very much make lily pool, rock garden. Not like fight. Like see cherry blossom fall in water. Japan man not go China for make fight. Not so. Japan man go China for make beautiful garden. Japan man go for plant rose on China Wall. Not go for fight. Go for make beautiful garden on Great Wall. I think so."

In hoc signo vinces.

FIVE FEET TOO WIDE

ON A CERTAIN corner that is not unknown to those who are interested in freaks of architecture, there stands a three story house five feet in width and some hundred or more feet in length. It is adorned, or rather bedecked, with the ornament of three periods. There is a little door for the children to go through and a big one for papa and mamma. One afternoon I went with a writer and lecturer on art subjects to verify the statement that such a house could be, and had been, built. As we proceeded we discussed the probability of the reports being exaggerations—that the building was, in all likelihood, fifteen feet wide or that it might be one of those street shops where the goods are displayed on the wall of a building. But no, there it stood, in all its hideousness. We viewed it in silence.

"The architect who built that was at least ingenious," I said at last.

"And an historian," my friend replied.

"Anyhow," I said, "There is ocular evidence that there was one man who could build a house five feet in width."

The critic heaved a sigh and turned away.

"What a pity," he said.

SOPHISTRY

WHEN asked why he continued to turn out work that was a disgrace to his ability and training, an architect once replied, "I am doing all the bad things now partly through indifference and partly with intent. When I have learned all the things I shouldn't do I'm going to come through with stuff that will knock 'em cold."

What a philosophy! What sophistry! What nonsense!

Ten thousand years have failed to exhaust the supply of bad things. To the contrary, and on the evidence of the past few years, the passing centuries seem to have increased that supply. The consciousness of beauty is not attained by association with ugliness. We do not learn how to handle the delicate shades of green by painting always in a red key.

I have heard of wives who are repeatedly unfaithful to their husbands on the theory that from their repeated derelictions they will eventually learn the beauty of constancy. The same false philosophy leads some architects to be unfaithful to their muses.

THE CREDIT SNATCHERS

WHEN ARE we architects going to begin building for our clients rather than solely for our reputations?

Once I motored through Pasadena and Beverly Hills with a very talented architect. A particularly beautiful house attracted my attention and I asked whose it was.

"Oh, that's one of Gordon Kaufmann's jobs," he replied.

I checked an impulse to say that what I really wanted to know was who owned the house, whether it gave any clue to what kind of a man the owner was and was he the kind of a person who would live in just that kind of a house. Then I decided to try again. Invariably the reply was the same. This was one of Roland Coate's jobs, that one a Carleton Winslow, the one with the lovely tower was one of Wallace Neff's. Who lived in these houses was of no consequence. Each was a Neff job, or a Coate job, or a Winslow job.

There are those who argue that this is all wrong and I am one of them. Even if we are not artists enough to design a house that will express some of the personality of the occupant we might be big hearted enough to admit his tenancy. If Saint Peter's were in Los Angeles, which heaven forbid, I wonder would they call it "one of those Michelangelo-Bramante jobs?"

We passed a beautifully wooded hillside and, to see how far my companion would go with his credit snatching, I asked, "Whose is that lovely natural garden?"

"Oh that's one of those big movies," he replied.

Well, for once he didn't give the credit to some architect but, at least, he might have said, "That's one of God's jobs," but he didn't think of that. Many architects wouldn't.

A MODERN PROPHET

MANY people think of William Morris as a printer, a designer of stained glass or the inventor of the Morris chair. Others associate him with his two great friends Rossetti and Burne-Jones. Fewer are familiar with his earlier life when he studied architecture at Marlborough, and the period he spent in the office of the architect George Edmund Street. It was his training as an architect that justified his essays on architecture.

One of his best, in my humble opinion, is "Gothic Architecture: A Lecture for the Arts and Crafts Society," read at the New Gallery in 1889 and printed by the Kelmscott Press in 1893. As it is somewhat rare I presume to quote.

"What the absence of this Art of Architecture may betoken in the long run is not easy for us to say: because that lack belongs only to these later times of the world's history, which as yet we cannot fairly see, because they are too near to us; but clearly it indicates a transference of the interest of civilized men from the development of the human and intellectual energies of the race to the development of its mechanical energies. — it must be said that it will destroy the arts of design and all that is analogous to them in literature." And again, "If we ever have architecture at all, we must take up the thread of tradition there (in the Middle Ages) and nowhere else, because that Gothic Architecture is the most complete organic form of Art which the world has seen."

Great strides have been made in mechanization, regimentation since the death of Morris in 1896, strides that point to the fulfilment of his prophecy. In the long, vertical lines and aspirant quality of some of the better modern structures it is significant that there is a distinct feeling of the Gothic.

"DISAPPEARING LONDON"

A FEW NIGHTS ago I was rummaging through the library in search of a view of Piccadilly Circus. A discussion had arisen as to whether the last coat of aluminum paint applied to the figure of Eros that tops the fountain had destroyed the little god's aim, for it had developed that the birth rate was on the wane in England. The search brought up a book entitled "Disappearing London," inscribed to me by Maud Allan, West Wing, Regents Park, in 1931. The book is a series of etchings depicting, not only the old land marks being torn down but the new structures in the process of construction. Thus is the glory of the traditional past linked with its murderer.

Why not a "Disappearing San Francisco," or a "Disappearing California," for that matter. California etchers, please take note.

HUMOR IN THE RECORDS

ON THE first of September Edward F. O'Day took over the editorship of the San Francisco Recorder. Have a care, your honor. I would not be surprised to see a smile on the face of almost any judge after this, even in his own home, for Ed. O'Day can see wit in a water-hole and humor in a hen-coop. He has been known to make even William H. Crocker smile.

We were sitting on the balcony of my home near Santa Monica, watching a lazy sea roll its raveled edges along twenty miles of sun-bathed shore. In the rose garden below us one of the gardeners leaned heavily on his hoe and gazed at the peaceful scene. O'Day and I divided our attention about equally between the motionless gardener and the placid bay.

"What a model for the brush of Millet!" I said.

"Ah, yes," Ed. replied, "The man with the whoa." Ed. is that way.

WHAT, NO MAGIC?

IN HIS "Journal Intime" Amiel wrote, "Doing easily what others find difficult is talent; doing what is impossible for talent is genius." That sounds very much like coupling genius with magic, but it is not.

Very talented young architects are frequently lost in the maze of their own talents. They have so many talents that they cannot develop their talent. Then they begin to search for some magical sesame that will open the door to the shrine of creative genius. When their attention is called to the days of Michelangelo, Leonardo, Palladio, Bramante, Piranesi, Bernini, Cellini they sigh and say, "There must have been magic in the air in those days."

The light of Aladdin's magic lamp died with Aladdin, but there are still magic lamps for the architect. There is magic in every one of Ruskin's "Seven Lamps of Architecture." The trouble is that we don't rub them hard enough.

INSPIRATION

HOW OFTEN we find the absence of inspiration offered as an excuse for poor work. Poor work has no excuse, much less the lack of inspiration. Unquestionably inspiration is an essential to good work but it must be sought in the proper places. It is seldom found in a gin bottle and never in the social abattoirs. No one knows all of its haunts but many great men have found it in solitude. However, there is one source of inspiration that should be common to all ambitious architects and that is the possibility of having their work perpetuated by the brush or pen of some great artist.

Every truly inspired work of architecture eventually finds its way to the canvas of some great artist. What loftier ideal could one have than the ambition to do something that would be worthy of the art of such a man as David Roberts or Frank Brangwyn or Thomas Shotter Boys? As far as my own work in architecture is concerned I am taking up the study of lithographic rendering for myself.

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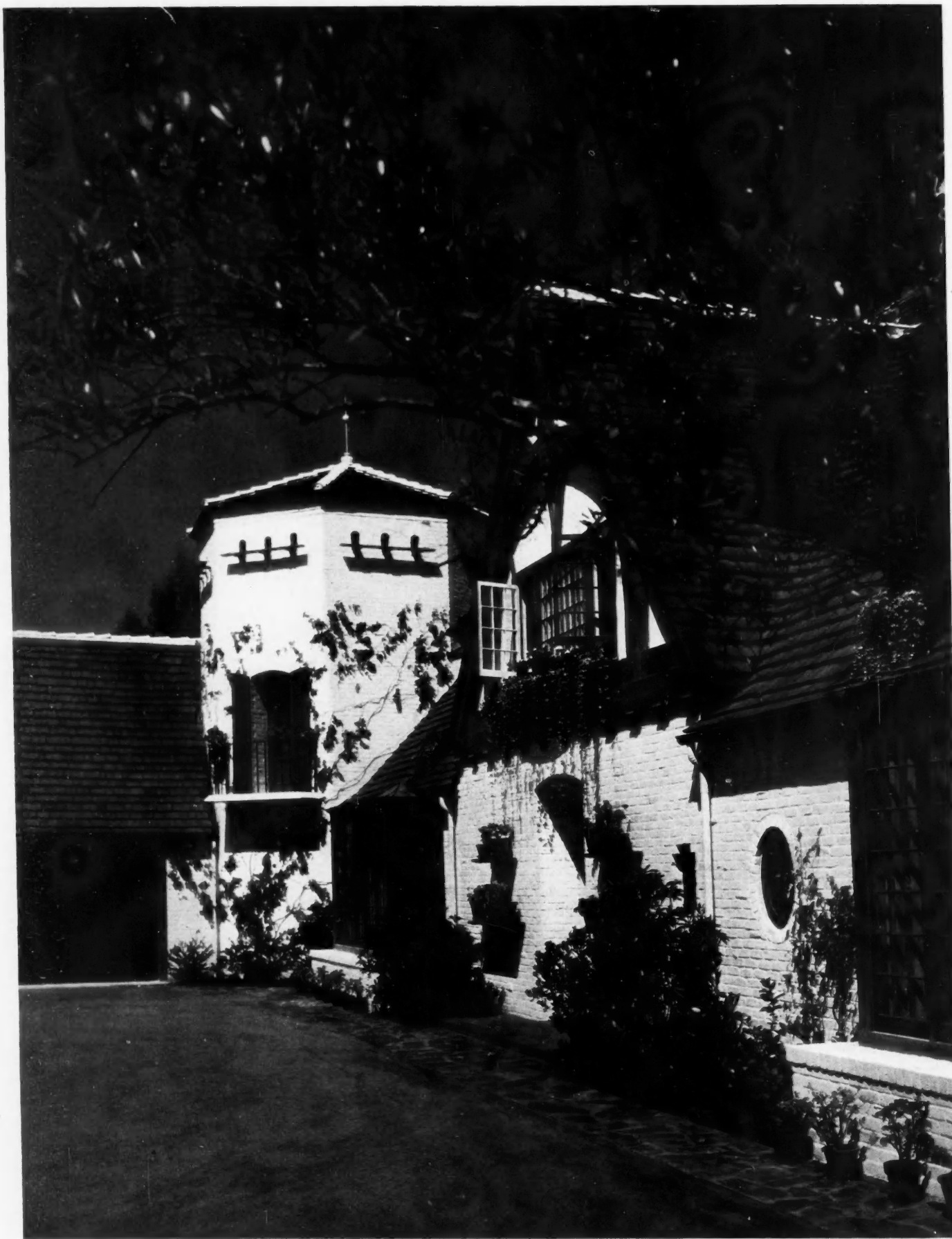
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Photograph by Padilla

A House of Romance and Charm

THE RESIDENCE OF MR. AND MRS. FREDRIC MARCH

Beverly Hills, California

WALLACE NEFF, A. I. A.

ARCHITECT

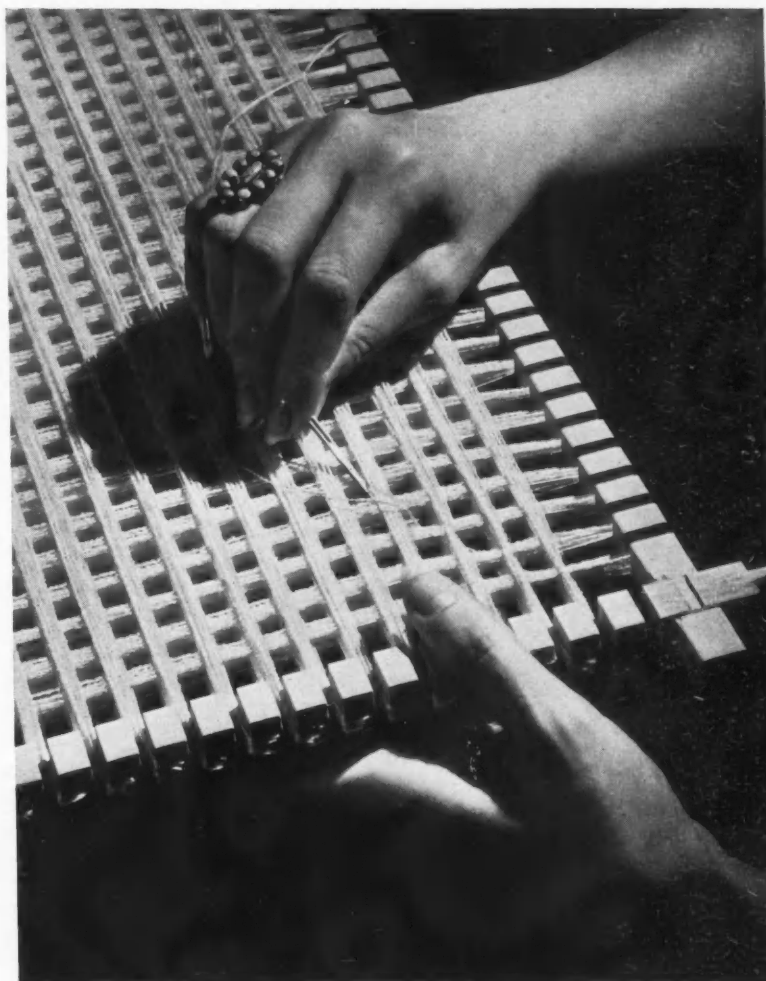
Handicrafts Flourish In Machine Age

*Creative Energy Finds Satisfying
and Profitable Outlets*

By ALICE ROLLINS

THERE IS an old adage to the effect that some good is to be found in everything if we look for it. That this is true of the depression is evident in one particular, and that is the interest aroused in the handicrafts, which have come to life of late in an amazing manner. What was taken up as a pastime for idle hours has developed commercial possibilities to such a degree that present-day home industries are proving to be gainful occupations for many persons in various sections of the country. The resourcefulness of those directly concerned has resulted in co-operative agencies being organized to take care of the marketing of the finished products. At first many of these were an out-and-out exchange of products of one group with those of another, somewhat after the manner of the early exchange of farm products in suburban communities. But as the various handicrafts were revived, and more and more workless men and women found them a means of meeting their obligations, guilds, exchanges and co-operative societies were formed to aid in bringing these products to the attention of the public. Not only is all this a direct good, but out of it we are developing new lines of business and new ways of doing old business. It is an answer to the menace of the machine age, for we are returning to our own resourcefulness by making things by hand. We are not at the end, but at the beginning, of a new development that will undoubtedly result in a tremendous broadening of our vision and an appreciation of the vast opportunities that lie before us.

Now a word as to what these home industries are and how they are being handled. In the cities, naturally, there were many who sought diversion for idle hours, and one form of this was to be found in the needlecraft classes offered by the department stores and small shops. These classes proved to be of twofold purpose. They helped sell the materials that went into the various forms of handiwork and they also provided a way for self-help by providing something that could be marketed by those taking lessons. Women found, after they had stitched one quilt, that they could make another for a friend who was able to buy it. And the woman who knit a dress for herself found it so much admired that she was able to sell others like it, and in that way obtain something for herself. Not in years



Making a table mat on a hand-loom at J. W. Robinson Co. These looms may be carried about easily and the mats very quickly made. Below, a member of the Needlework class is clipping the loops of a hooked rug, made on a hooked rug loom.

has needlework been so much in demand as at the present time. For pick-up work, for summer leisure, or for part-time occupation, it seems to have found a particular place. For ages, women have employed their leisure in stitchery, and today we are finding it has a fascination never lost. Hand-made things for the many needs of the home are very much the mode, and so we find gaily decorated luncheon sets, fancy towels, pillow-coverings and needlepoint pieces once more being made. We are again taking up embroidery, knitting, crocheting and patchwork, and how we are enjoying it! A weaver at a loom revived the art of old coverlet making which his grandfather made famous. A potter found the clays nearby which could be made into the colorful pottery which has become so much a part of the present-day home furnishings. Surprisingly, home crafters found there was a market for home-made baskets, for copies of old wrought iron pieces, and wood carvers found working with wood a pleasant pastime and incidentally remunerative to a fair degree. Others have taken up the study and work of mounting semi-precious stones so much in demand for present-day costume jewelry. And there is a revival of hand-made silver and pewter much after the manner of the early goldsmiths. Tooling leather for book-binding and small decorative objects is another form of hand work that has become popular. Aluminum alloy, a new metal coming into use, already has its own guild. This metal, because of its non-tarnishing qualities, is used for many table pieces.

On the west coast where we are fortunate in having a warm climate and many days of sunshine, all manner of crafts are flourishing. The climate is responsible for a growing interest in the possibilities of subsistence farming and its many divisions. Already we have a market for unusual varieties of gourds which have a popular decorative value, the growing of herbs for household use, and marmalades made from rare semi-tropical fruits, to mention but a few of the many small home products. As far north as the Yakima

(Continued on Page 28)



"The Belle of the Nineties"
MISS MAE WEST
in her newly decorated
HOLLYWOOD APARTMENT

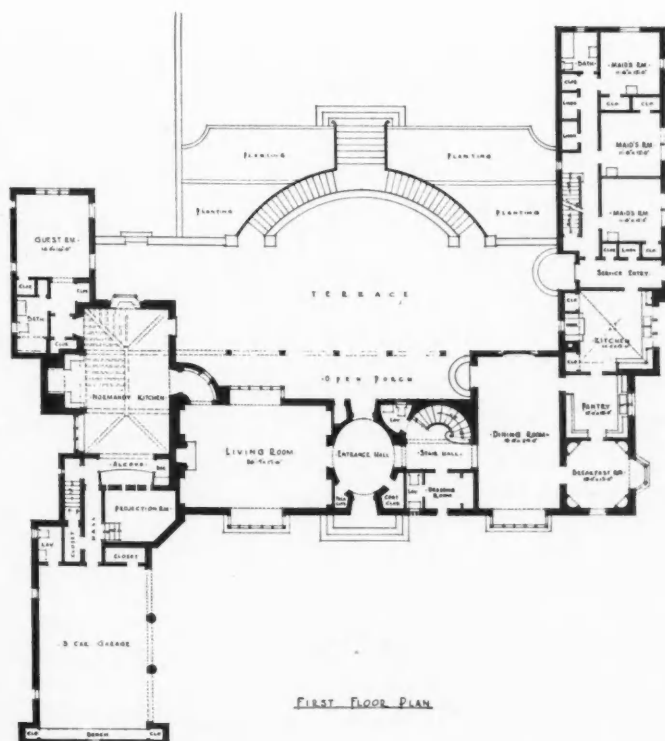
Inspired by the decorative scheme in one of the sets of her latest picture Miss West has used the Louis XV motif in furnishing her Hollywood apartment. The walls are finished in a soft white. The window treatment is especially rich with drapes of white damask and gold plated wire over the mirror frame. Warner, Inc., interior decorators.





Photograph by Padilla

RESIDENCE OF MR. AND MRS. FREDRIC MARCH
Beverly Hills, California
WALLACE NEFF, Architect



From the brick paved terrace above one may look down over the swimming pool and beyond to the rolling hills of Beverly. A distinctive home, well planned to take full advantage of the site.

Photograph by Dapprich





Photographs by Padilla



The playroom in the Fredric March residence is a large Norman French kitchen with white walls, dark brown woodwork and floor. The antique French Provincial furniture is most suitable as are the shining copper kettles near the fireplace. Adjoining the kitchen is a projection room focusing on a screen which rises from the floor at the opposite end.



Photograph by Dapprich

The entrance hall with white brick walls, natural brick floor, black iron furniture with white leather upholstery is shown at the left. Above is Mrs. March's bedroom with walls of a rich chocolate brown and white mouldings. The curtains are of chintz with white flowers and green leaves on a light brown background to harmonize with the silver green rug.

In the
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Phot

In the living room light walnut furniture is set off by walls of deep olive green, a large oval rug of dark copper and copper colored curtains of rich brocatello with olive green Venetian blinds. The sofas are upholstered in brown chintz with a white, green and copper pattern.



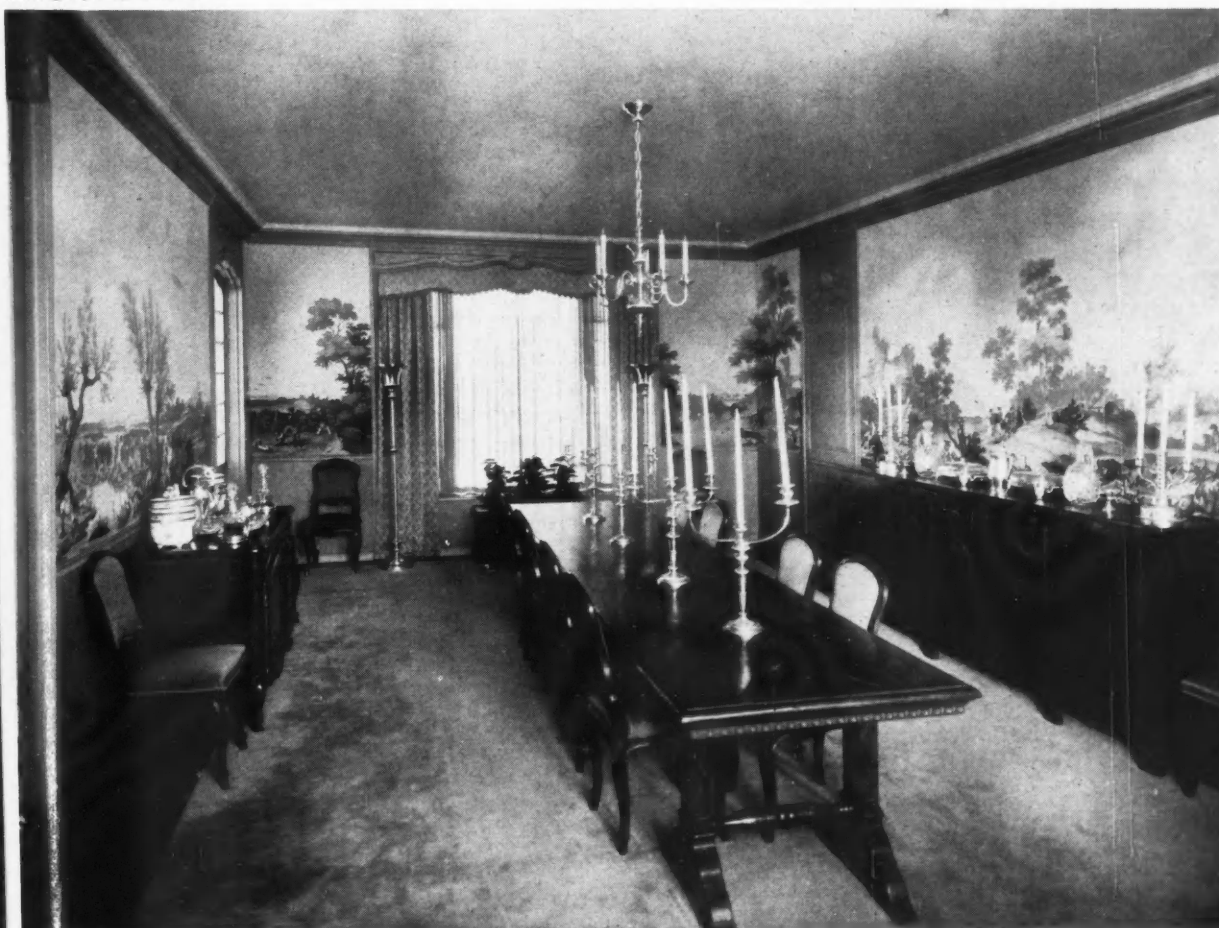
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TWO BEAUTIFUL ROOMS IN FRENCH PROVINCIAL

The Residence of Mr. and Mrs. Fredric March

Henry Davis Sleeper and Cannell and Chaffin, Interior Decorators

Photograph by Padilla



The dining room is in blended shades of green with dark walnut furniture. Carpet of grey-green, curtains of silver blue-green and chairs covered in emerald green. The scenic paper, "The Grand Chase" is carried out in soft, natural tones enlivened by the bright hues of scarlet hunting jackets. Accessories are mostly silver or crystal.



The famous doors from the library of W. A. Clarke, Jr., now the property of the University of California at Los Angeles, show to the right. Standing on either side of the door are the entrance lights wrought in old brass and iron. The upper loggia is reached through doors from an inner corridor that looks down into the living room through Spanish Gothic arches.

Looking across the forecourt in the lower view the attention is divided between the antique fountain basin, the pylons, and the tile picture of Don Quixote and his dog, which Mr. Nash brought back from Spain to set in the wall of the front loggia. Mark Daniels, architect and landscape architect.

A HOUSE BUILT FOR A PAIR OF DOORS

The Home of John Henry Nash, M.A., Litt.D., Hon. A.I.A.

By MARK DANIELS, A.I.A.

"SEE HERE," John Nash said to me, one day, with characteristic abruptness, "I brought back from Munich four beautiful antique stained glass windows, Will Clarke gave me two huge, heavily carved oak doors, I have three salon paintings and two grandchildren. I've got to have a house to put them in. Get out your T-square."

The good book tells us that "as a man thinketh so is he." It might be added that, as he sees so does he think, which would explain why John selected a site on the top of the Berkeley hills, for that is about the only place he could find where the visual scope would be commensurate with his mental horizon. The site commands a view in every direction on an arc of about three hundred-and-fifty degrees. If the fact that this view some ten degrees to the south is interrupted by a grove of trees causes any annoyance to him, John has not yet admitted it. Unlike most men of genius, he does not let things annoy him. On clear days, to the west he can see the Farallone Islands, to the east, on rare occasions, the snow-capped Sierra Nevada, to the northwest Mount Tamalpais, to the northeast Mt. Diablo, all with the broad sweep of San Francisco Bay and the Contra Costa hills in the foreground. So, why worry about a few southern degrees?

As a matter of fact, John Henry Nash does not worry about degrees, southern or northern. Perhaps that is why they come to him. To the degrees of Master of Arts and Doctor of Letters recently has been added an honorary A.I.A., and when my son gets his degree I pray that he may be as worthy of it as John is of the many honors that testify to his genius. But to get to the discussion of the house.

On the site there were about two acres of comparatively level ground that cried out for a home such as Mr. and Mrs. Nash would want. They demanded room for the grandchildren to play in. One of John's outstanding traits is devotion—devotion to his art, to his friends, to his family—and the children must have play room. He will hear no evil spoken of his friends, be it justified or not. There is a story of how he refused to complete a commission for a wealthy patron because that patron had treated one of John's friends scurvily. Petty weaknesses in his friends do not alter his regard for them. He admits he has a few of his own and only

stands the more staunchly at the side of those he loves, because of their faults. But to get back to the house.

Of course there would have to be a library. A man who has made books that are in the libraries of the king of England, the king of the Belgians, the Bibliotheque Nationale, the Bodleian library, and in the Vatican, must have a library in his own home. At his place of business John has one of the finest libraries of its kind in the world. Bibliophiles from foreign lands have lingered before the shelves of incunabula, gazed in silence at the statue of Gutenberg, the bronze bust of Franklin, at the framed blessing "in articulo



mortis" signed by Pope Pius XI in recognition of John's epic four volumes of the Divine Comedy. The library is always open to the public, and to facilitate its use by book lovers John has said that it must stay where it is. Leave the rare and beautiful books where the public can get at them. All he needed at home was a few shelves and perhaps a lectern shelf where he could read and study. That's the kind of man he is. But to return to the subject of the house.

The house was built in prohibition days, so there had to be a bar. John Nash was opposed to prohibition. He opposed it openly, as he opposed everything that he thought unfair or unjust. He had been an athlete of distinction in his youth, and he liked good, hearty food, accompanied by a bottle of wine and merriment, and he wanted a plenty of each. After a long day at the type cases, which was every working day in the week, he liked to entertain generously, which he did and does. That more people may enjoy his hospitality, he gives frequent suppers in his shop library in the John Henry Nash building. There is a story—but let's get down to the house business.

It was inevitable that a man of such international distinction should have a cornerstone laid by another man of distinction. By March, 1931, the house was nearly completed.

Mr. Nash says that this high end wall of the living room is the future home of a tapestry. The old Italian mantel seems happy framing, at last, a fireplace that does not smoke. The panels of the lofty ceiling are carved and dimly polychromed in Hispano-Moresque patterns. The fixtures are hand wrought, to especial designs, in old brass, silver and iron.

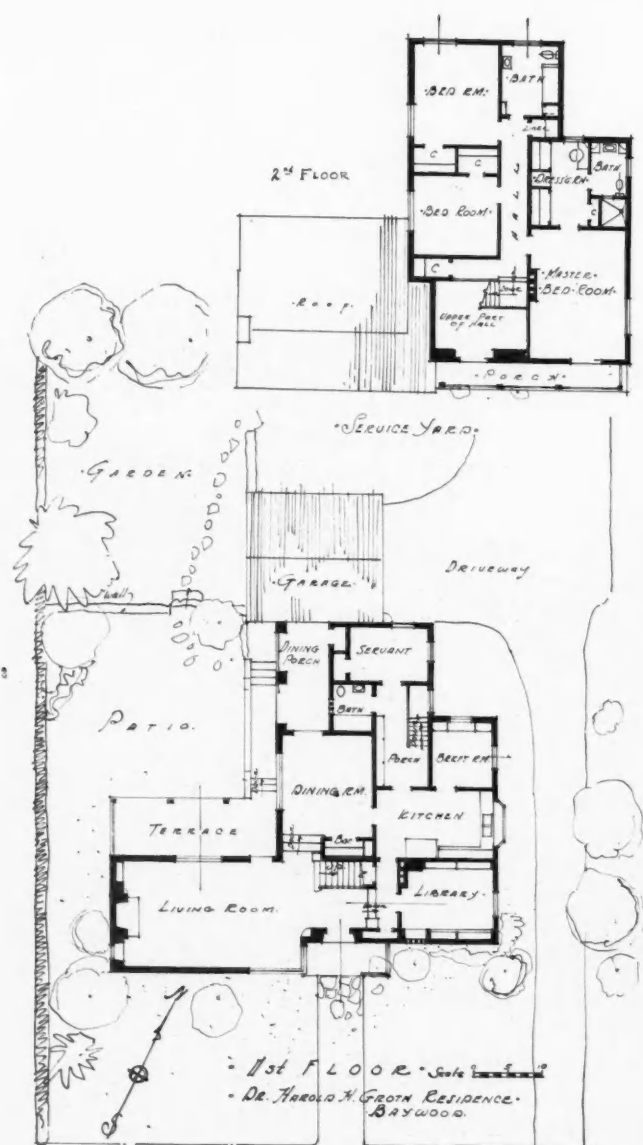
Lower: Are these the Apennines? The renaissance bowl and pedestal might have stood in just such a setting in Fiesole a century ago. Mark Daniels, architect and landscape architect.



At high noon on the twelfth of that month, some two hundred distinguished men from points along the coast from Seattle to San Diego gathered in the forecourt to witness the dedication ceremony. Among them were college presidents, distinguished lawyers and famous artists. At twelve-thirty His Excellency Archbishop Edward J. Hanna of the Roman Catholic Archdiocese of San Francisco set the cornerstone and blessed the house of his friend, John Henry Nash, a high Mason. The Latin translation of the inscription, furnished by Sister Margaret Mary of Mount Saint Mary's College, at Los Angeles, reads: *Haec Domus a Marco Daniels Architecto Designata Est*

*Joanni Henrico Nash, M.A., Litt. D.
Aedificata Anno Domini MCMXXX.*

To get back to the house—but I doubt if the editor will devote any more space to this article. Besides, it is hardly ethical for an architect to write about his own work and, anyhow, the illustrations tell the story. It is said that the many people who visit there like the house, but who wouldn't like the home of John Henry Nash?



RESIDENCE OF DR. AND MRS. HAROLD H. GROTH
Baywood, San Mateo County,
California

Herbert E. Goodpastor, architect

California Colonial adapted to the requirements of northern California climate. A distinctive home, combining the use of white washed brick, plaster and a flat tile shingle roof. Shutters are white and emerald green; all sash is painted white. A green awning adds color to the terrace and patio.



The ceiling of the entrance hall to which the living room opens is carried to the second floor giving spaciousness to a small area. The dining room is entered through heavy wooden gates. The hand-rail of the stairs is hand wrought iron and colorful tiles on the stair risers contrast with white plaster walls.



The walls of the living room, shown below, are finished in bone white and the brick mantel is painted white. Continuation of the brick wall to provide fuel storage is notable. Also the leaded glass window with its deep fluted reveal.

Photographs by Gabriel Moulin



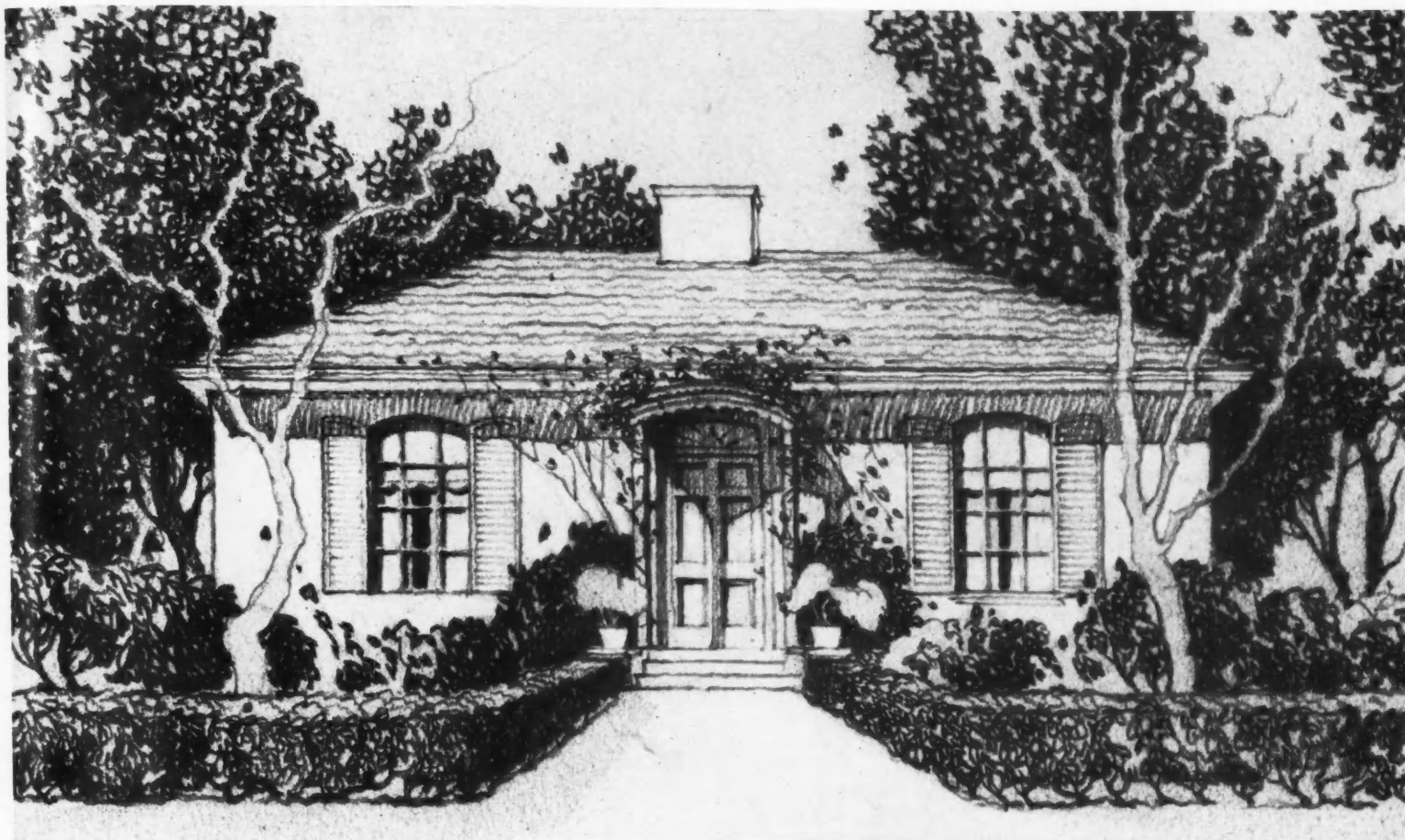


Photographs by Associated Photographers.



Seventh Street has taken on new life. Keeping abreast of the progress made in the growth of their business and in harmony with their aim to display modern merchandise in a modern building, J. W. Robinson Company of Los Angeles have recently celebrated the completion of one of the most interesting modernization jobs on the West Coast. Formerly finished in glazed brick, the building has been stripped to the structural face, new pilasters have been anchored to the structural frame. Concrete has been placed pneumatically over the entire structure. Tiles and decorative terra cotta have been set into place and a practically indestructible exterior finish created. Edward L. Mayberry, architect and engineer. Allison and Allison, consulting architects.

PROGRESS EXEMPLIFIED IN A HUGE MODERNIZATION PROJECT



EDGAR F. BISSANTZ
ARCHITECT

With a few simple changes the architect brings out hidden beauty in houses that seem architecturally hopeless — and makes living in them a pleasure.

Here the brick gables have been removed, and an attractive entrance door replaces the ponderous beams and brackets of an earlier day. The multiplicity of windows has been corrected by two large, well-proportioned windows with shutters operated from within. This eliminates the need for unsightly awnings.

The cement walk next to the house has been removed to provide planting space, and the yard has been attractively planted. Two flowering fruit trees cast delightful shadows upon the facade. A chimney has been built in, with open fireplace in the living room, and a shake roof has been laid over the old one.

Several partitions have been moved to make the plan more convenient, and a wooden cornice placed in the living room. All doors, windows and cabinets have been overhauled and made to work easily, the rooms have been painted, or papered with colorful modern wallpapers, and the entire house has taken a new lease on life—for a total expenditure of only \$950!

Obsolescence is the psychological wearing out of property. Many residences are sound and well-built in frame and foundations, but defective in design and arrangement of rooms. They can give many more years of useful service if properly remodeled to provide the comfort and beauty which they now lack.



ENHANCED VALUE—INCREASED RENTABILITY—GREATER
COMFORT ARE THE RESULTS OF THIS
MODERNIZATION SCHEME

GOVERNMENT'S BETTER HOUSING PROGRAM AIDS HOME OWNERS



H. ROY KELLEY
ARCHITECT



Through the aid of the Federal Housing Project, local financial institutions are enabled to make direct loans to home owners for modernization work of which the above is a typical example.

The house shown at the left is typical of thousands erected without proper planning, and built according to a style found in some plan book. The sketch above shows what can be done at a surprisingly nominal cost to modernize this same house. The form of the roof has been slightly changed; the proportions of the chimney improved; the arrangement of windows slightly changed; addition of a new entrance porch and doorway, and complete exterior repainting. The approximate cost of making all of these changes necessary to improve the exterior character of the building should not exceed a conservative estimate of \$500.

It is estimated that the interior of the house could be modernized, including complete redecoration, for the sum of \$300. With an expenditure of approximately \$800, this house could be converted from one of mediocre and more or less obsolete character into a home which would not only be modern but possess charm and harmonize with the architecture of recently built homes.

HOME MODERNIZATION INCREASES BEAUTY AND VALUE



DOUGLAS McLELLAN & ALLEN McGILL
ARCHITECTS

Complete obsolescence and the resultant deterioration of entire neighborhoods are halted by the loosening up of capital for modernization work. Most houses built prior to 1915 need modernizing, especially those erected from stock plans and without an architect's service. Nine out of ten homes need a coat of paint and other minor repairs.

The modernization scheme presented here is typical of many that can proceed under the Better Housing Program of the Federal Government. The present house, shown at the left, was built about 1912. Of no particular style and poorly planned, the house contains no entrance hall, the living room is too small, and there is no fireplace. The front porch is unattractive and seldom used.

In the sketch above, the front porch is eliminated and utilizing this area increases the size of living room and bedroom and also provides an entrance hall and closet. The side porch is made into a sun porch or den. A fireplace is added in the living room and the second floor bedroom. Living room, breakfast room and bedroom windows have been increased in size. The alterations, which completely transform the house and provide more space, would cost approximately \$1750.



A SMALL HOUSE MODERNIZATION SCHEME

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THE OLD mahogany bar and the sawdust floor have been replaced with light cheerful hospitality rooms where a cocktail or two can be enjoyed without the sense of law breaking.

On a recent trip throughout the state we encountered many elaborate barrooms, in private homes, in night clubs and in hotels, but none more appropriate than this one Arthur L. Watson has fitted up for the comfort of his guests at Hotel El Tejon in Bakersfield.

The ceiling of the room is black with silver trim and the walls are silver. The chairs are of chromium frame upholstered in black leather and the table tops as well as the bar are black opalite. The carpet is gray and black.

A cool oasis and a popular one on a warm day, and these are quite frequent in Bakersfield during the summer.

THE USUAL TRAVELLER of course never meets the Vice President in Charge of Transportation of the Southern Pacific Railroad. But it is due to this official, Felix S. McGinnis, that the wheels turn so smoothly, connections are never missed, and all details worked out for the benefit of lucky souls with a yen for visiting Mexico or steaming around these United States. This executive has his office and his home in San Francisco now but his early life was spent in Los Angeles. It was quite some years ago that a slender, young man with curly blond hair, a gay smile but a serious look in the blue eyes, entered the Southern Pacific offices in the south determined to be a successful railroad man. It is not likely that he had one particular objective but he meant to know the whole game and he never swerved from that purpose. The smile never failed him either and he soon

found, due both to brains and to personality, that he was being passed from department to department but always through the door of advancement. Felix McGinnis has been accorded office after office, one position rapidly following another and each to the advantage of himself and his company, and withal he has never lost the ability to smile. Perhaps the most distinguishing thing in connection with his rapid rise, his steady value to his company, is that he has now the same simplicity of soul and of manner that early marked him. When he visits Los Angeles he goes through the offices, visiting here and there and with hearty handclaps and flashing smiles for his old friends.

IN CERTAIN CIRCLES doubts may be expressed as to the universal debt to Society but it is easy to see the world owes thanks to the Gladiolus Society for settling doubts as to that flower's name. Through the action of the American Gladiolus Society the term Gladiolus has been adopted both for the singular and plural designations of the plant and the pronunciation is Glad-e-o-lus. Please consider that settled. Just so with the Nichols family, Mr. and Mrs. A. H. Nichols, who have the gorgeous Gladiolus farms, near Santa Maria, California, their ownership, knowledge and love for the plants is as one. You may say the Nichols Farm or the farm of Mrs. Nichols and it works out just the same. Mrs. Nichols has always been a one-idea-at-a-time sort of person. First it was sports, yachting, tennis, golf and horses, all in orderly succession. Indoors she gave her mind to art, chiefly to color, but when an instructor briefly said she might never go wrong on color but equally surely she would never draw she left art flat. But color still drew her and when the opportunity came she grasped the idea of growing the pigments, letting them spread themselves on nature's canvas. Thus the farm came into being, and on this farm these two personalities function almost as one. They think alike on most things and most certainly on the beauty and desirability of gladiolus. Mrs. Nichols delights her soul with color combinations and seeks to develop more and more beauty, while Mr. Nichols knows all the secrets of bulbs and attends to the garnering and shipping. They both love people and welcome visitors to their outdoor show room, to the packing house and to the office. The big fourteen room house is surrounded by the fields and from every side is glimpsed rainbow shades. The fields glow with color throughout the summer but when the harvest time arrives the stalks are cut and piled to protect the precious bulbs.





ONE OF THOSE BORN HOTEL MEN, gay and debonair but with a talent for work and a knowledge of the game, is Frank Miratti, Jr., the host of Hotel Barbara, Santa Barbara, California. He seems always attuned to the times and sponsors the various civic affairs that tend to the publicity of his town. Frank Miratti was one of the founders of the Santa Barbara Associates, an organization formed to further activities of the city, in the words of the bulletin, "To publicize Santa Barbara throughout the nation, to develop the recreational advantages of the community, and to make life fuller and happier for all who visit and live in it." And what could be more advantageous than that? Play in romantic Santa Barbara includes everything man or woman could ask, the list runs right through the alphabet from A to Y, filling every hour of the day. Beginning with archery and aviation, then badminton, canoeing, to say nothing of cards, cricket and croquet, the latter seeming to smack of two eras. Fencing and football are equally dangerous to the novice but flower shows, garden tours and golf are just down anybody's alley. Through soccer and squash the afternoon moves down to the shore for the daily swim, then a tennis match may be enjoyed before seeking the yacht for the tea or cocktail hour. And so to bed!

FOR ALL ROUND personality, sea-going or land-lubber, we give you Claude Putnam, artist, sculptor, author and publicist. He is also a noted yachtsman, one of the founders of the Newport Harbor Yacht Club, and the owner of a boat of some kind since he can remember. He can weather any gale at sea and comes pretty near keeping an even keel through all the winds of present day adversity. Claude Putnam claims the universal panacea is work and so when he isn't drawing, or painting, he is writing. He has published a delightfully amusing book "Dickey Wickey" charmingly illustrated Desert Fairy Tales for children, and has another one ready for the press. He illustrates everything he writes and also the work of other men. He is also responsible for those strong black and white drawings of the Honorable Archie and his faithful Frank of radio fame. It seems to be out of the question for this artist to admit a failure and so when a client wanted a dummy head for the showing of early fall millinery he produced one forthwith, and has been modeling more or less ever since. Tall, spare, wiry, Claude Putnam has the blue eyes of a seaman, the hearty grip of a real man and holds his friendships in-

Every home should have a piano but with changes in furnishing styles and arrangement the old upright model has lost favor and for many homes the grand piano requires too much space. This new Spinet Grand sacrifices nothing musically for its constructional features have made it possible to produce a surprisingly rich quality and depth of tone. It is a small, compact instrument that is adaptable to various decorative schemes.

violate. He is the antithesis of the dreamy artist type, being one of the most observing people in the world and with considerable knowledge of this, that and the other. Through knowledge and much thinking he has evolved a very workable philosophy of life and through it he keeps his own spirits above par and by his very virile heartiness lightens the loads of others.

EDWARD YEOMANS may be said to positively relish the rich variations of human types and because he realized the desirability of training these types from their inception he founded the Ojai Valley School. His knowledge of people guided him in selecting Gudrun Thorne-Thomsen as the principal. She rules with equal understanding and sincerity. The school must be classed as Progressive but it has its own individuality, it is based on freedom but not license. There is no lack of discipline but it is achieved through leading thought aright and by stressing responsibility. The school offers the elementary grades as well as Junior High School and the pupils are well grounded in music, the arts and the best in literature. They are a most competent group of youngsters, poised, confident and entertaining. To a visitor the Assemblies offer the greatest interest, as an assembly may turn out to be a morning musicale, a group of one act plays or a historical pageant. No matter what the program it will entertain and it will bristle with personalities. The children make their own costumes and plan and arrange the sets for their dramatic presentations. The outdoor life, which may be so thoroughly enjoyed in the Ojai Valley, is used to greatest advantage both for gardening and for field research work in botany, geology and zoology. Visiting scientists speak to the children of the phenomena of nature, of faraway lands and customs, and they learn many things for themselves by visiting citrus groves, beet fields and factories. Responsibility is what the youth of the world needs to recognize but it took a personality to discover that this may be taught through the exercise of freedom in scholastic training.

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HANDICRAFTS FLOURISH IN MACHINE AGE

(Continued from Page 13)

Valley in Washington—one of the first communities by the way, to establish a co-operative agency for the exchange of fruits with communities that grew vegetables, grains and other products — to Laguna Beach in southern California, famous for its artist colony, the handicrafts are very much to the fore. We had almost forgotten the charm of things made by hand, and we are returning to them as to old friends. The love of making things is something more than a passing fancy, it is part and parcel of human nature and cannot be lost.



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- Plumbing equipment, including tubs and showers
- Individual lighting plants and equipment
- Incinerators and other garbage disposal systems, if built-in
- Non-detachable heating systems and equipment (coal, wood, oil, gas or electricity)
- Domestic water heating equipment if non-detachable
- Conversion oil burners, including oil storage equipment and thermostatic controls
- Heating control devices
- Lighting fixtures if integral part of wiring or gas system
- Radiation, if part of heating system, including valves and accessories
- Individual gas-making machines and equipment
- Wells and cisterns, including pumps and windmills
- Individual sewerage disposal systems, including septic tanks
- Water supply and sewerage connections with public mains
- Air-conditioning equipment, if built-in
- Humidifying equipment, if built-in
- All applied wall coverings
- Wall and floor tiles
- Built-in ventilating equipment, including fans
- Forced heat circulating equipment
- Fire escapes
- Sprinkler systems
- Fire and burglar alarm system
- Elevators and dumb waiters
- Kitchen units, including ranges and refrigerators, if built-in
- Linoleum and other floor covering, if laid
- Built-in ironing boards, dinettes, flower boxes, cabinets, bookcases and cupboards.
- Built-in laundry chutes
- Built-in refrigerators, including automatic refrigeration
- New doors and windows of all kinds
- Built-in door or wall mirrors
- Automatic garage door openers
- Weather stripping
- Awnings and other sun-protection made for windows and porches
- Built-in package receivers and mail boxes
- Concealed residential wall safes
- Door stops, and other building hardware

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PLANT LISTS

EDITED BY THOMAS D. CHURCH, M. L. A.

DECIDUOUS TREES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

ALKALI TOLERANT

Ailanthus glandulosa (Tree of heaven)
Fraxinus veltina (Arizona ash)
Koeleruteria paniculata (Golden rain tree)
Lagerstroemia indica (Crepe myrtle)
Lippia citriodora (Lemon verbena)
Liquidambar styraciflua (Sweet gum)
Melia azedarach (Chinaberry)
Morus nigra (Black mulberry)
Parkinsonia aculeata (Jerusalem thorn)
Pistacia chinensis (Chinese pistachio)
Platanus racemosa (California plane tree)
Punica granatum (Pomegranate)
Quercus lobata (Valley oak)
Robinia pseudoacacia (Locust)
Salix babylonica (Weeping willow)
Ulmus pumila (Dwarf Asiatic elm)
Zizyphus jujuba (Chinese jujuba)

AUTUMN FOLIAGE—RED

Acer dasycarpum (Silver maple)
Acer ginnala (Amur maple)
Acer palmatum (Japanese maple)
Cornus florida (Flowering dogwood)
C. florida rubra (Red flowering dogwood)
C. Nuttalli (Pacific dogwood)
Fagus sylvatica (Evergreen beech)
Lagerstroemia indica (Crepe myrtle)
Liquidambar styraciflua (Sweet gum)
Nissa sylvatica (Sour gum)
Prunus mume (Japanese apricot)
Quercus coccinea (Scarlet oak)
Rhus glabra (Smooth sumac)
Rhus typhina (Stag horn sumac)
Sorbus aucuparia (European mountain ash)

AUTUMN FOLIAGE—YELLOW

Acer platanoides (Norway maple)
Acer oblongum
Acer macrophyllum (Oregon maple)
Aleuteria Fordi (Tung oil tree)
Broussonetia papyrifera (Paper mulberry)
Castanea dentata (American chestnut)
C. sativa (Italian chestnut)
Catalpa speciosa (Western catalpa)
Cladrastis lutea (Yellow wood)
Diospyros virginiana (Eastern persimmon)
Fraxinus excelsior aurea pendula (Golden weeping ash)
Fraxinus ornus (Flowering ash)
Ginkgo biloba (Maidenhair tree)
Gleditsia triacanthos (Honey locust)
Hicoria glabra (Pignut)
Laburnum vulgare (Golden chain tree)
Liriodendron tulipifera (Tulip poplar)
Phellodendron chinense (Chinese cork tree)
Pistacia chinensis (Chinese pistachio)
Platanus racemosa (California plane)
Populus tremuloides (Quaking aspen)
Sassafras variifolium (Common sassafras)

AVENUE TREES—(Large)

Acer dasycarpum (Silver maple)
A. dasycarpum Wieri laciniatum (Cutleaf silver maple)
A. macrophyllum (Oregon maple)
A. platanoides (Norway maple)
Aesculus hippocastanum (Horse chestnut)
Catalpa speciosa (Western catalpa)
Celtis australis (European hackberry)
Fraxinus americana (American ash)
F. oregona (Oregon ash)
F. velutina (Arizona ash)
Ginkgo biloba (Maidenhair tree)
Liquidambar styraciflua (Sweet gum)
Liriodendron tulipifera (Tulip poplar)
Plagianthus betulinus (Ribbon wood)
Platanus acerifolia (London plane)
P. orientalis (European plane)
Populus balsamifera (Balsam poplar)
Populus nigra italica (Lombardy poplar)
Pterocarya stenoptera (Chinese wing nut)
Quercus coccinea (Scarlet oak)
Q. palustris (Pin oak)
Q. suber (Cork oak)
Sassafras variifolium (Common sassafras)
Tilia americana (American linden)
T. cordata (Small leaved linden)
Ulmus americana (American elm)
U. glabra (Scotch elm)

AVENUE TREES—(Medium)

(For Narrow Streets)
Acer buergerianum (Trident maple)
A. campestre (Hedge maple)
A. negundo (Box elder)
Carpinus betulus (European horn beam)
Cedrela sinensis (Chinese sidrela)
Celtis australis (European hackberry)
Crataegus sp. (Hawthorn)
Fraxinus ornus (Flowering ash)
Ginkgo biloba (Maidenhair tree)
Jacaranda ovalifolia (Jacaranda)
Sophora japonica (Chinese scholar tree)
Tilia cordata (Small leaved linden)

DROUTH TOLERANT TREES

Acer buergerianum (Trident maple)
A. campestre (Hedge maple)
A. palmatum (Japanese maple)
A. platanoides (Norway maple)
Aesculus californica (California buckeye)
Albizia julibrissin (Silk tree)
Castanea dentata (American chestnut)
C. sativa (Italian chestnut)
Cercis canadensis (American redbud)
C. occidentalis (Western redbud)
Elaeagnus angustifolia (Russian olive)
Fraxinus velutina (Arizona ash)
Gleditsia triacanthos (Honey locust)
Hicoria glabra (Pig nut)
Maclura pomifera (Osage orange)
Melia azedarach (Chinaberry or Texas umbrella tree)
Parkinsonia aculeata (Jerusalem thorn)
Pistacia chinensis (Chinese pistachio)
Quercus sp. (Oak)
Rhus glabra (Smooth sumac)
Rhus juglandifolia (Sumac)
Sambucus caeruleus (Blueberry elder)
Sophora japonica (Chinese scholar tree)
Sorbus aucuparia (European mountain ash)
Tilia tomentosa (White linden)
Ulmus pumila (Dwarf Asiatic Elm)

ERECT TREES

Fraxinus velutina (Arizona ash)
Ginkgo biloba (Maidenhair tree)
Lagerstroemia indica (Crepe myrtle)
Liquidambar styraciflua (Sweet gum)
Liriodendron tulipifera (Tulip poplar)
Platanus orientalis (European plane)
Populus alba pyramidalis (White columnar poplar)
P. nigra italica (Lombardy poplar)
Prunus cerasifera Pissardi (Purple leaf plum)
Taxodium distichum (Bald cypress)

FRUITING TREES

Aesculus carnea (Red horse chestnut)
A. hippocastanum (Horse chestnut)
Ailanthus glandulosa (Tree of heaven)
Castanea sp. (Chestnut)
Celtis australis (European hackberry)
C. occidentalis (Western hackberry)
Crataegus sp. (Hawthorn)
Diospyros kaki (Kaki persimmon)
D. virginiana (Eastern persimmon)
Elaeagnus angustifolia (Russian olive)
Juglans sp. (Walnut)
Maclura pomifera (Osage orange)
Malus sp. (Crab apple)
Melia azedarach (Texas umbrella tree)
Mespilus germanica (Medlar)
Pistacia chinensis (Chinese pistachio)
Sambucus caeruleus (Blue elder berry)
Sorbus aucuparia (European mountain ash)
Zizyphus jujuba (Chinese jujuba)

FLOWERING TREES

Aesculus carnea (Red horse chestnut)
A. hippocastanum (Horse chestnut)
Albizia julibrissin (Silk tree)
Amygdalus persea (Flowering peach)
Bauhinia purpurea (Purple Bauhinia)
Catalpa speciosa (Western Catalpa)
Cercis sp. (Redbud)
Cladrastis lutea (Yellow wood)
Cornus sp. (Dogwood)
Crataegus sp. (Hawthorn)
Fraxinus ornus (Flowering ash)
Halesia tetraptera (Snow drop tree)
Jacaranda ovalifolia (Jacaranda)
Koeleruteria paniculata (Golden rain tree)
Laburnum vulgare (Golden chain tree)
Lagerstroemia indica (Crepe myrtle)
Liriodendron tulipifera (Tulip tree)
Magnolia stellata (Star magnolia)
M. soulangeana (Soulange Magnolia)
M. tripetala (Umbrella magnolia)
Malus sp. (Flowering crab)
Mespilus germanica (Medlar)
Paulownia tomentosa (Royal paulownia)
Prunus cerasifera Blieriana (Hybrid Japanese plum)
P. cerasifera Pissardi Blieriana (Double pink flowering plum)
Prunus mume (Japanese apricot)
Prunus vesuvius (Vesuvius plum)
Robinia hispida (Rose acacia)
R. pseudoacacia (Locust)
Sophora japonica (Chinese scholar tree)
Sorbus aucuparia (European mountain ash)
Tilia sp. (Linden)
Xanthoceras sorbifolia (Yellow horn)

TREES WITH GREY FOLIAGE

Acer dasycarpum (Silver maple)
Alnus rubra (Red alder)
Broussonetia papyrifera (Paper mulberry)
Celtis australis (European hackberry)
Elaeagnus angustifolia (Russian olive)
Paulownia tomentosa (Royal paulownia)
Tilia petiolaris (White linden)
Tilia tomentosa

HEAT TOLERANT TREES

Acer dasycarpum (Silver maple)
A. macrophyllum (Oregon maple)
A. palmatum (Japanese maple)
A. Platanoides (Norway maple)
Alnus rubra (Red alder)
Aralia spinosa (Devil's walking stick)
Broussonetia papyrifera (Paper mulberry)
Catalpa speciosa (Western catalpa)
Cercis sp. (Redbud)
Elaeagnus angustifolia (Russian olive)
Ginkgo biloba (Maidenhair tree)
Gleditsia triacanthos (Honey locust)
Lagerstroemia indica (Crepe myrtle)
Maclura pomifera (Osage orange)
Melia azedarach (Texas umbrella tree)
Morus nigra (Black mulberry)
Parkinsonia aculeata (Jerusalem thorn)
Platanus sp. (Plane tree)
Quercus sp. (Oak)
Salix sp. (Willow)
Ulmus sp. (Elm)

HIGHWAY TREES

Acer macrophyllum (Oregon maple)
A. platanoides (Norway maple)
Aesculus hippocastanum (Horse chestnut)
Castanea sp. (Chestnut)
Fraxinus velutina (Arizona ash)
Juglans nigra (Black walnut)
J. regia (Persian walnut)
Maclura pomifera (Osage orange)
Pistacia chinensis (Chinese pistachio)
Platanus sp. (Plane)
Populus balsamifera (Balsam poplar)
P. grandidentata (Large tooth aspen)
P. nigra italica (Lombardy poplar)
Quercus coccinea (Scarlet oak)
Q. lobata (Valley oak)
Q. palustris (Pin oak)
Robinia pseudoacacia (Locust)
Tilia sp. (Linden)
Ulmus americana (American elm)

PEST FREE TREES

Ailanthus glandulosa (Tree of heaven)
Broussonetia papyrifera (Paper mulberry)
Fraxinus velutina (Arizona ash)
Ginkgo biloba (Maidenhair tree)
Gleditsia triacanthos (Honey locust)
Gymnocladus dioica (Kentucky coffee tree)
Juglans Hindsii Quercina (Hinds' oakleaf black walnut)
Koeleruteria paniculata (Golden rain tree)
Liquidambar styraciflua (Sweet gum)
Liriodendron tulipifera (Tulip tree)
Magnolia sp.
Parkinsonia aculeata (Jerusalem thorn)
Rhus sp. (Sumac)
Sophora japonica (Chinese scholar tree)
Sorbus aucuparia (European mountain ash)
Xanthoceras sorbifolia (Yellow horn)
Zizyphus jujuba (Chinese jujuba)

TREES FOR POOR SOIL

Ailanthus glandulosa (Tree of heaven)
Albizia julibrissin (Silk tree)
Aralia spinosa (Devil's walking stick)
Celtis australis (European hackberry)
Cercis canadensis (American redbud)
Cladrastis lutea (Yellow wood)
Ginkgo biloba (Maidenhair tree)
Koeleruteria paniculata (Golden rain tree)
Laburnum vulgare (Golden chain tree)
Maclura pomifera (Osage orange)
Parkinsonia aculeata (Jerusalem thorn)
Phellodendron chinense (Chinese cork tree)
Quercus Kelloggi (California black oak)
Q. suber (Cork oak)
Robinia sp. (Locust)
Salix purpurea labertiana (French pussy willow)
Tilia parvifolia (Linden)
Ulmus pumila (Dwarf Asiatic elm)

TREES WITH PURPLE FOLIAGE

Corylus avellana atropurpurea (Purple leaf filbert)
Fagus sylvatica purpurea (Purple leaf beech)
Prunus cerasifera Blieriana (Hybrid plum)
P. cerasifera Pissardi Blieriana (Double pink flowering plum)
P. vesuvius (Vesuvius plum)

SLOW GROWING TREES

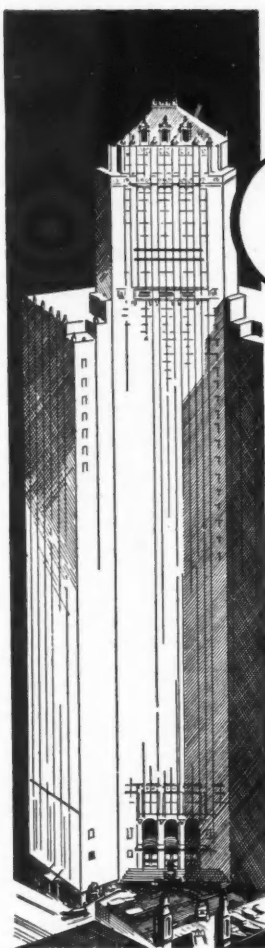
Aesculus carnea (Red horse chestnut)
Corylus avellana atropurpurea (Purple leaf filbert)
Fagus sylvatica (European beech)
Gymnocladus dioica (Kentucky coffee tree)
Hicoria glabra (Pig nut)
Juglans sp. (Walnut)
Rhus typhina (Stag horn sumac)
Sassafras variifolium (Sassafras)
Taxodium distichum (Bald cypress)



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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912
OF CALIFORNIA ARTS & ARCHITECTURE, published bi-monthly at Los Angeles,
California, for October 1, 1934.
State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared George Oyer, who, having been duly sworn according to law, deposes and says that he is the business manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Western States Publishing Co., Inc. Business Manager, George Oyer
3221 West Sixth St., Los Angeles 3221 West Sixth St., Los Angeles

2. That the owner is: (If owner be a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is.....(This information is required from daily publications only.)

GEORGE OYER, Business Manager,
sworn to and subscribed before me this 28th day of September, 1934.
(SEAL) ARDYS HAMILTON,

(My commission expires April 4, 1937.)



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- | | | |
|--|--|---|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Lumber | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Philippine Mahogany | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Cement | (Doors) (Trim) | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| Poured | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | (Grilles) (Rails) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Com- | (Lamps) |
| <input type="checkbox"/> Plaster | position) (Colored) | |
| <input type="checkbox"/> Metal | | |

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- | | | |
|---|---|---|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Incinerators |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electrical Lighting | <input type="checkbox"/> Kitchen Cabinets |
| <input type="checkbox"/> Art Stone | Fixtures | <input type="checkbox"/> Kitchen Fan Ventilator |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Electrical | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Gas (Basement) | (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Heaters |
| (Wood) (Metal) | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Dish Washers | Deadening | <input type="checkbox"/> Windows, Stained Glass |

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|--|--|---|
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| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | (Terra Cotta) |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | <input type="checkbox"/> Flagstone |

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|---|---|---|
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